




CHRISTIE'S LONDON



JAPANESE WORKS OF ART

Monday 6 and Tuesday 7 March 1989
at 10.30 a.m. and 2.30 p.m.



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JAPANESE PRINTS, ILLUSTRATED BOOKS,
 PAINTINGS, SCREENS, NETSUKE,
 KISERUZUTSU, INRO, CERAMICS,
 CLOISONNE, SILVER, SHIBAYAMA WARES,
 BRONZES AND METAL WORK,
 AND LACQUER

The Properties of
 A LADY OF TITLE
 A EUROPEAN COLLECTOR
 and from various sources



Which will be sold at Christie's Great Rooms
 on MONDAY 6 AND TUESDAY 7 MARCH 1989
 at 10.30 a.m. and 2.30 p.m. precisely

Viewing times		
Wednesday	1 March	9.00 a.m. - 4.30 p.m.
Thursday	2 March	9.00 a.m. - 4.30 p.m.
Friday	3 March	9.00 a.m. - 4.30 p.m.
Sunday	5 March	2.00 p.m. - 5.00 p.m.

In sending commissions or making enquiries, this sale should be referred to as
KOZAN-4003

Contact: **William Tilley, Michiko MacIver and Mark Hinton**

CHRISTIE, MANSON & WOODS LTD.
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CONDITIONS OF BUSINESS

Buyers and Sellers are requested to read carefully the explanation of cataloguing practice and the Conditions set out below which contain the terms on which Christie's, the fine art auctioneers, conducts sales and handles other related matters. Conditions A 1 to 12 inclusive and the explanation of cataloguing practice, where applicable, are of particular relevance to Buyers and Conditions B 1-11 inclusive to Sellers. Definitions of words and phrases with special meanings appear in Condition C7.

A.

THE BUYER

1. **Christie's as agent**
Save as otherwise appears, Christie's acts only as agent for the Seller.
2. **The Buyer**
 - (a) The Buyer shall be the highest bidder acceptable to Christie's and Christie's shall have absolute discretion to settle any dispute;
 - (b) every bidder shall be deemed to act as principal unless Christie's has, before the date of the auction, acknowledged in writing that the bidder is acting as agent on behalf of a disclosed principal;
 - (c) every bidder shall complete and sign a Registration Form before the date of the auction.
3. **Catalogue Descriptions**
 - (a) Any representation or statement by Christie's in the catalogue as to the authorship, origin, date, age, attribution, genuineness, provenance, condition or estimated selling price of any Lot is a statement of opinion only. Any illustrations in the catalogue are solely for the guidance of prospective Buyers and are not to be relied upon in terms of tone or colour or necessarily to reveal imperfections in any Lot;
 - (b) in addition, many Lots are of an age or nature which precludes their being in pristine condition and some descriptions in the catalogue make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects nor does any reference to particular defects imply the absence of others;
 - (c) buyers must satisfy themselves as to all matters referred to in (a) and (b) above by inspection or otherwise prior to the date of the auction. The attention of buyers is also drawn to the explanation of cataloguing practice contained in the catalogue.
4. **Premium**
The Buyer shall pay to Christie's a premium of 10 per cent of the Hammer Price together with VAT at the standard rate thereon and the Buyer acknowledges that Christie's may also receive commission from the Seller in accordance with Condition B4.
5. **Value Added Tax**
In the case of a lot marked with a dagger [†] in the catalogue, VAT is payable on the Hammer Price, refundable on proof of export. VAT is payable at the rates prevailing on the date of the auction.
6. **Currency Converter**
For the guidance of buyers a currency converter will be operated at some auctions based on the rates of exchange quoted to Christie's by Lloyds Bank Plc on the last banking day before the date of the auction. Christie's shall not accept any responsibility in the event of error on the currency converter whether in the foreign currency equivalent of bids in pounds sterling or otherwise.
7. **Payment**
Upon sale of a lot, the Buyer shall:
 - (a) unless he has already done so, give to Christie's his name and address and, if so required by Christie's, his bank or other suitable references;
 - (b) pay to Christie's the Purchase Price within seven days from the date of sale, notwithstanding that, where the Buyer wishes to export the Lot, an export licence may be required.
8. **Collection of Purchases**
 - (a) The property in a Lot shall not pass to the Buyer until he has paid the Purchase Price in full and no Lot may be taken away during the auction, nor may any Lot be taken away until the Purchase Price has been paid in full.
 - (b) the Buyer shall remove at his expense any Lot purchased by him within seven days from the sale;
 - (c) the Buyer shall be responsible for any removal, storage and insurance charges on any Lot not taken away within seven working days after the date of the auction;
 - (d) any packing and handling of purchased Lots by Christie's staff is undertaken solely as a service to buyers, and will only be undertaken at Christie's discretion and at the Buyer's risk. Christie's shall not be liable in any event for any damage to glass or frames, irrespective of cause. In addition, Christie's shall not be liable for any errors or omissions or damage caused by packers and shippers that Christie's has recommended to buyers.
9. **Responsibility for purchased Lots**
A purchased Lot shall be at the Buyer's risk in all respects from the time of collection or the expiry of seven days from the date of sale, whichever is the sooner, and neither Christie's nor its employees nor agents shall thereafter be liable for any loss or damage of any kind, whether caused by negligence or otherwise, while any Lot is in or under their respective custody or control.
10. **Remedies for non-payment or failure to collect purchases**
If a Buyer fails either to pay for or to take away any Lot, Christie's shall, without further notice to the Buyer and at its absolute discretion and without prejudice to any other rights or remedies it may have, be entitled to exercise one or more of the following rights or remedies:
 - (a) to issue proceedings against the Buyer for damages for breach of contract;
 - (b) to rescind the sale of that or any other Lots sold to the Buyer at the same or any other auction;
 - (c) to resell the Lot or cause it to be resold by public or private sale. Any deficiency in the Purchase Price resulting from such resale (after giving credit for any payment) together with full costs incurred in connection with the Lot shall be paid to Christie's by the Buyer and any surplus over the Proceeds of Sale shall belong to the Seller and in this Condition the expression 'Proceeds of Sale' shall have the same meaning in relation to a sale by private treaty as it has in relation to a sale by auction;
 - (d) to store the Lot or cause it to be stored whether at its own premises or elsewhere at the sole expense of the Buyer, and to release the Lot only after payment in full of the Purchase Price, the accrued cost of removal, storage and insurance and all other costs incurred in connection with the Lot;
 - (e) to charge interest on the Purchase Price at the rate of 2 per cent above Lloyds Bank Plc base rate to the extent that it remains unpaid for more than seven days from the date of sale;
 - (f) to retain that or any other Lot sold to the Buyer at the same or any other auction and release the same only after payment of the Purchase Price;
 - (g) to apply any proceeds of sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price and Expenses, and Christie's shall be entitled to a lien on any property of the Buyer which is in Christie's possession for any purpose;
 - (h) to apply any payments by the Buyer to Christie's towards any sums owing from the Buyer to Christie's or to any associated company of Christie's without regard to any directions of the Buyer or his agent, whether express or implied.

11. Guarantee

- (a) Subject to the obligations accepted by Christie's under this Condition, none of the Seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or provenance of any Lot, for any other errors of description or for any faults or defects in any Lot and no warranty whatsoever is given by the Seller, Christie's, its employees or agents in respect of any Lot and any express or implied conditions or warranties are hereby excluded;
- (b) if, within five years of the date of the auction (1) Christie's has received notice in writing from the Buyer of any Lot that in his view the Lot is a Forgery, (2) within fourteen days of such notice, Christie's has the Lot in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the Buyer satisfies Christie's that the Lot is a Forgery and that the Buyer is able to transfer a good and marketable title to the Lot free from any liens or encumbrances, Christie's will set aside the sale and refund to the Buyer any amount paid by the Buyer in respect of the Lot provided that the Buyer shall have no rights under this Condition if:
 - (1) the catalogue description at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or
 - (2) it can be established that the Lot is a Forgery only by means of a scientific process not generally accepted for use until after publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impractical or likely to have caused damage to the Lot;
- (c) the Buyer shall not be entitled to claim under this Condition for more than the amount paid by him for the Lot and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
- (d) the benefit of this guarantee shall not be assignable and shall rest solely and exclusively in the Buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the Lot when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

12. Commission bids

Prospective buyers are advised to attend at the auction. Christie's will, however, if so instructed execute bids on their behalf, but neither Christie's nor its employees nor agents shall be liable for any neglect or default in so doing or for failure to do so.

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B. THE SELLER

1. Christie's discretion

Christie's shall have absolute discretion as to the following:

- (a) whether to offer any Lot for sale or not;
- (b) whether the Lot is suitable for sale by Christie's and if so as to the place and date of sale, the conditions of sale and the manner in which such sale is conducted;
- (c) the description of any Lot in the catalogue;
- (d) whether the views of any expert shall be obtained (including submission of items of precious metal to the Worshipful Company of Goldsmiths and/or the London Assay Office); and
- (e) the illustration of any Lot in the catalogue which will be at the Seller's expense up to a maximum of £80 for black and white and £450 for colour (together with any VAT chargeable thereon).

2. Warranty and Indemnity

- (a) The Seller warrants to Christie's and to the Buyer that he has and will be able to transfer good and marketable title to the Lot free from all liens and encumbrances;
- (b) the Seller shall indemnify Christie's, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot and (2) shall reimburse Christie's on demand for all payments, costs, expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Seller of (a) above.

3. Reserves

- (a) All Lots will be offered subject to a reserve as agreed in writing between Christie's and the Seller and, once a reserve has been agreed, it may be changed only with the consent of Christie's;
- (b) the Seller shall not bid for his property nor employ any person to bid for him and Christie's alone shall have the right to bid on behalf of the Seller up to the amount of the reserve;
- (c) if a reserve is placed in a currency other than sterling, such a reserve will be calculated at the closing rate of exchange quoted to Christie's by Lloyds Bank Plc on the last banking day before the date of the auction, the certificate in writing of Christie's as to such rate to be conclusive;

4. Commission and Expenses

- (a) The Seller authorises Christie's to deduct commission at the Published Rates and Expenses from the Hammer Price and, notwithstanding that Christie's is his agent, acknowledges that Christie's may retain the premium payable by the Buyer in accordance with Condition A4;
- (b) if a Lot fails to reach its reserve, the Seller authorises Christie's to deduct unsold commission at the Published Rates calculated on the last bid for the Lot and Expenses.

5. Insurance

- (a) Unless otherwise instructed by the Seller, all Lots (except for motor vehicles) will automatically be covered by insurance under Christie's own Fine Arts-Policy for such sum as Christie's shall from time to time in its absolute discretion estimate;
- (b) the rate of insurance premium payable by the Seller is 1 per cent of the Hammer Price plus VAT. The sum for which a Lot is covered for insurance under this Condition will not constitute and shall not be relied upon by the Seller as a representation, warranty or guarantee as to the value of the Lot or that it will, if and when sold by Christie's, be sold for such amount. Such insurance will subsist until payment is due or, in the case of Lots Bought in or otherwise unsold, until the expiry of seven days after the receipt by the Seller of notice from Christie's requiring the Seller to collect;
- (c) if the Seller instructs Christie's not to insure a Lot, it shall at all times remain at the risk of the Seller who hereby undertakes (1) to indemnify Christie's against all claims made or proceedings brought against Christie's in respect of loss or damage to the Lot of whatever nature howsoever and wheresoever occurring and in any circumstances even where negligence is alleged or proven (2) to reimburse Christie's on demand for all payments, costs or expenses made, incurred or suffered by Christie's in consequence thereof or arising therefrom. Any payment which Christie's shall make in respect of such loss or damage or payments, costs or expenses shall be binding upon the Seller and shall be accepted by the Seller as conclusive evidence that Christie's was liable to make such payment (3) to notify any insurer of the existence of the indemnity contained in this Condition;
- (d) Christie's does not accept responsibility for Lots damaged by woodworm or by changes in atmospheric conditions and Christie's shall not be liable for such damage nor for any other damage to glass or to picture frames.

6. Rescission of the Sale

If before the Proceeds of Sale have been paid to the Seller, Christie's receives notice from the Buyer under Condition A 11(b) that, in the Buyer's view, the Lot is a Forgery, and Christie's agrees with that view, Christie's will rescind the sale and refund to the Buyer any amount paid to Christie's in respect of the Lot.

7. Payment of Proceeds of Sale

- (a) Christie's shall pay the Proceeds of Sale to the Seller one month after the date of sale if Christie's has by then been paid the Purchase Price in full by the Buyer and Christie's has not received any notice from the Buyer under Condition A 11(b);
- (b) if by the due date Christie's has not received the Purchase Price in full from the Buyer, then Christie's will pay the Proceeds of Sale within seven working days after the date on which the Purchase Price in full is received from the Buyer;
- (c) if before the Purchase Price is paid in full by the Buyer, Christie's pays the Seller an amount equal to the Proceeds of Sale, property in the Lot shall pass to Christie's;
- (d) in the case of overseas Sellers, the Proceeds of Sale will be paid to the Seller in such currency available to Christie's as may be agreed provided that the Seller specifies to Christie's in writing before the date of the auction the currency required. The sum to be paid to the Seller shall be calculated at the rate of exchange for the Proceeds of Sale quoted to Christie's by Lloyds Bank Plc on the date of the auction, the certificate in writing of Christie's as to such rate being conclusive. If no currency is specified and agreed, the Proceeds of Sale will be paid in the currency of the country where the Seller has his address as notified to Christie's or at Christie's absolute discretion in sterling.

8. Collection of the Purchase Price

If the Buyer fails to pay to Christie's the Purchase Price within one month after the date of sale, Christie's will endeavour to take the Seller's instructions as to the appropriate course of action to be taken and, so far as in Christie's opinion is practicable, will assist the seller to recover the Purchase Price from the Buyer save that Christie's shall not be obliged to issue proceedings against the Buyer in its own name. Notwithstanding the foregoing, Christie's reserves the right and is hereby authorised at the Seller's expense, and in each case at Christie's absolute discretion, to agree special terms for payment of the Purchase Price, to remove, store and insure the Lot sold, to settle claims made by or against the Buyer on such terms as Christie's shall think fit, to take such steps as are necessary to collect monies due from the Buyer to the Seller and, if appropriate, to set aside the sale and refund money to the Buyer.

9. Charges for withdrawn Lots

The Seller may withdraw a Lot at any time prior to the auction but, once the catalogue including the Lot has been printed, a charge of 10 per cent of the reserve together with any VAT chargeable thereon and Expenses shall become payable or, if there is no reserve, a charge of 10 per cent of the figure at which the Lot has been valued for insurance (as determined by Christie's) together with any VAT chargeable thereon and Expenses.

10. Unsold Lots

Lots Bought in or otherwise unsold by auction must be collected at the seller's expense within the period of two months after receipt by the Seller of notice from Christie's requiring him to collect. Upon the expiry of such period Christie's shall have the right to sell such Lots by public or private sale and on such terms as it thinks fit and to deduct from the Proceeds of Sale any sum owing to Christie's including (without limitation) removal, storage and insurance expenses, Expenses with regard to the prior auction, unsold commission at the Published Rates in respect of the prior auction and all other reasonable expenses before remitting the balance to the Seller or, if he cannot be traced, placing it in a bank account in the name of Christie's for the Seller. Lots returned at the Seller's request shall be returned at his risk and expense and will not be insured in transit unless Christie's is otherwise instructed by the Seller. In this Condition the word 'Seller' includes a consignor of property and the expression 'Proceeds of Sale' shall have the same meaning in relation to a sale by private treaty as it has in relation to a sale by auction.

11. Modern Firearms

Supplement, available on request.

12. Seller's VAT status

The seller shall give Christie's all relevant information as to his VAT status with regard to the Lot to be sold which he warrants is and will be correct and upon which Christie's shall be entitled to rely. Once a Lot has been designated in the catalogue on the basis of such information, no alteration so as to effect liability to VAT shall be made.

GENERAL CONDITIONS

C.

1. Christie's as agent for the Seller is not responsible for any default by the Seller or the Buyer.
2. Christie's shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. Christie's has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and in the case of dispute to put up any Lot for auction again.
4. (a) Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given;
(b) Christie's shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
5. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee in the ordinary course of post.
6. These Conditions of Business shall be governed by and construed in accordance with English Law and all parties concerned hereby submit to the non-exclusive jurisdiction of the English Courts.
7. In these Conditions of Business the following words and expressions shall have the following meanings:

'Bought in'	those Lots which fail to reach their reserve.
'Christie's'	Christie, Manson & Woods Limited.
'Expenses'	Christie's charges for insurance, illustrations, special advertising, packing and freight and any VAT thereon.
'Forgery'	a Lot made or substantially made with an intention to deceive as to authorship, origin, date, age, period, culture or source which is not shown to be such in the description in the catalogue and which at the date of the auction had a value materially less than it would have had if it had been in accordance with the description.
'Hammer Price'	the price at which a Lot is knocked down to the Buyer.
'Lot'	any item deposited with Christie's with a view to its sale at auction whether on its premises or elsewhere with a view to its sale at auction and, in particular, the item or items described against any lot number in any catalogue.
'Proceeds of Sale'	the net amount due to the Seller being the Hammer Price less commission at the Published Rates and Expenses and any other amounts due to Christie's or to any associated company of Christie's from the Seller in whatever capacity and howsoever arising.
'Published Rates'	Christie's rates of commission which are 10 per cent of the Hammer Price on Lots selling for £1,000 and above and 12.5 per cent on Lots selling for less than £1,000, except for wine where the commission is 10 per cent on all Lots. In the case of Lots failing to reach their reserve, a charge of 5 per cent may be made on the last bid for the Lot where such bid is less than £500, and at 2.5 per cent on the last bid on all other Lots. VAT at the standard rate is payable on all Sellers' commission.
'Purchase Price'	the Hammer Price plus any premium, VAT chargeable and additional charges and expenses due from a defaulting Buyer under Condition A 10, in pounds sterling.

EXPLANATION OF CATALOGUING PRACTICE

For paintings, prints and works of art

A work catalogued with the name(s) or recognised designation of an artist or maker, without any qualification, is, in our opinion, a work by the artist or maker.

In other cases, the following words and expressions with the following meanings are used:

"Attributed to . . ."	in our opinion probably a work by the artist or maker in whole or in part.
"Circle of . . ."	in our opinion a work of the period of the artist or maker and showing his influence.
"Manner of . . ."	in our opinion a work executed in the style of the artist or maker but of a later date.
"After . . ."	in our opinion a copy of any date of a work of the artist or maker.
"Signed . . ."	has signature/seal which in our opinion is that of the artist.
"Sealed . . ."	
"With signature . . ."	has a signature/seal which in our opinion is not that of the artist.
"With seal . . ."	
"Dated . . ."	is so dated and in our opinion was executed at about that date.
"With date . . ."	is so dated but was not in our opinion executed at that date.

For porcelain and ceramics

- (a) A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. "a Ming vase").
- (b) A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").
- (c) A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- (d) A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- (e) Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

INFORMATION FOR SELLERS AND BUYERS

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Seller's Commission:

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- (a) The Vendor: VAT at the standard rate is payable on the seller's commission and on such other charges as are liable to VAT within the UK (e.g. illustrations, insurance, etc.) by vendors who are EEC fiscal residents. Non-EEC resident vendors are exempt from payment of VAT on these charges.
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Commission Bids

Christie's are always pleased to advise Clients and to execute bids on their behalf (subject to clause A12 of the Conditions of Business), and if successful the purchase price payable will be the final bid price and the premium of 10 per cent together with any VAT chargeable thereon (see clause A4 of the Conditions of Business).

Bids must always be made or confirmed in writing or by telex, reference being made to each sale through the code name and Sale Number printed on the title page of each catalogue. A form for written bids is printed at the back of the catalogue. To ensure that bids will be accepted and the delivery of lots is not delayed, intending buyers should supply bank or other suitable references to Christie's. The references should be supplied in good time to be taken up before the sale.

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1. Payment for purchases should be made promptly by cash or sterling banker's draft payable to Christie, Manson and Woods Limited, together with relevant sales numbers, dates and lot numbers.
2. Purchases cannot be despatched until we are in receipt of your despatch instructions, full payment for lots bought and any Export Licence that may be required. PARTICULARS OF ARTICLES FOR WHICH U.K. EXPORT LICENCES ARE REQUIRED ARE GIVEN IN PARAGRAPH 5 BELOW.
3. The Shipping Office can arrange for shipment of your purchases against your specific instructions. This can be done either immediately after the sale in person if you are attending the sale, or in writing on the 'Shipping Instructions from Buyer' form which is sent with the purchase invoice to all overseas buyers, and should be returned with your remittance for the attention of the Shipping Office. Christie's will with discretion engage the services of professional commercial shippers who specialise in the handling of fine art and antiques—or will indeed be pleased to instruct your nominated shippers should you have a preference for a specific carrier.

Estimates for shipping any property and advice as to the most economic means of despatch can be obtained at any time from the Shipping Office which is situated by the Cashiers.

4. METHODS OF DESPATCH:

AIRFREIGHT—not to be confused with air parcel post—items sent by airfreight should normally be packed and flown out within 10 days from receipt of payment and shipping instructions.

ROAD TRANSPORT—Continental road consignments to many destinations can usually be delivered within 14/21 days from receipt of payment with instructions.

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TRANSIT INSURANCE FOR THE ABOVE-MENTIONED METHODS OF DESPATCH: the forwarding agent instructed to handle your shipment can arrange for insurance to cover your property from collection at our premises to arrival. Please always indicate if you will be effecting transit insurance or whether it should be arranged by the nominated agent. Please also note that Christie's own insurance cover on all purchased lots ceases at the time of collection from our premises or seven days after the sale date, whichever is the earlier. Your attention is also drawn to sections A 8 and 9 of our Conditions of Business.

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 - a. its value exceeds £16,000* or, in the case of photographs and photograph albums exceeds £400*; or
 - b. British historical portraits having a value of £4,000* or more; or
 - c. documents, manuscripts or archives (other than printed books) including architectural, scientific or engineering drawings to scale produced by hand of any value; or
 - d. archaeological items recovered from the soil or territorial waters of the United Kingdom.(*inclusive of buyer's premium and VAT)
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Export licences are usually obtained within two to three weeks but occasionally longer delays can occur—such delays are outside the control of Christie's. Buyers should always check whether a licence is required before exporting.

Catalogue

All sales subject to the conditions printed in this catalogue

Estimates. Please see under Information for Sellers and Buyers on page 8

MORNING SESSION

(Lots 1-134)

PRINTS

VARIOUS PROPERTIES

1

AFTER NISHIMURA SHIGENAGA, *hosoban*, 32.5 × 15.6cm., *urushi-e*, an actor in the part of Ogino Isaburo standing across a well holding a sword above his head, signed *E-shi Nishimura Shigenobu hitsu*, published by Urokogotaya, good impression and colour, slight damage on *urushi*, slightly soiled mainly at edges, lightly backed £50-80

2

KIYOMITSU (c. 1735-1785), *dai-ohan yoko-e*, 29 × 42.7cm., possibly a three-colour block, *Omi hakkei zu* 'Eight views of the Lake Biwa', travellers crossing a large wood bridge in the centre, surrounded by famous 'Eight views', signed in right margin, *Torii Kiyomitsu ga*, published by Eijudo, good impression, faded, damaged and repaired, lightly backed £300-400

3

SHUNSHO (1726-92), *hosoban*, 30.8 × 14.7cm., the actor Nakamura Nakazo I standing holding a fan and a sword, looking at a snake on the floor, signed *Shunsho ga*, good impression and colour, slightly rubbed at the edges, minor repairs, lightly backed; and another, 32.4 × 15cm., the actor in a female role standing holding a branch of bush clover, signed *Shunsho ga*, good impression and colour, very slightly rubbed and soiled, lightly backed (2)

£400-600

4

SHUNSHO (1726-92), *hosoban*, 32.8 × 15.2cm., the actor Nakamura Nakazo in the role of a female demon holding high a cherry branch, signed *Shunsho ga*; and another, 30.9 × 14.4cm., an actor in the role of a traveller holding a large pipe and a hat, signed *Shunsho ga*, both good impressions, rather faded, both with a minor repair, very slightly soiled, lightly backed (2)

£300-500

5

SHUNSHO (1726-92), *hosoban*, 30.3 × 13.8cm., a full length portrait of the actor Ichikawa Danjuro V holding a *tachi*, signed *Shunsho*, good impression, slightly faded, some oxidisation, pasted at edges, added inscription in red ink, collector's seal of Hayashi Tadamasu; and another, 29.7 × 14.3cm., an actor leaning against a sword, signed *Shunsho ga*, good impression and colour, slightly soiled, partly pasted down (2)

£400-500

6

SHUNSHO (1726-92), *hosoban*, 32.7 × 15cm., the actor Ichikawa Yaozo in the role of Taira no Tomomori holding a large anchor, signed *Shunsho ga*, good impression, rather faded, minor repairs; and another, 32.2 × 15cm., the same actor as the first print in another role standing on a *go* board, signed *Shunsho ga*, good impression and colour, slightly soiled, lightly backed (2)

£350-450

7

SHUNKO (1743-1812), *hosoban*, 27.3 × 13.9cm. and 30.9 × 14cm., a full length portrait of the actor Nakamura Tomijuro I in a female role, signed *Shunko ga*, good impression and colour, very slightly soiled, a minor hole; and another, 30.9 × 14cm., the actor Ichikawa Yaozo II in a black robe standing before a bamboo fence, signed *Shunko ga*, good impression, rather faded, damaged, both lightly backed (2)

£300-400

8

SHUNKO (1743-1812), *hosoban*, 32.2 × 14.4cm., a full length portrait of an actor wearing a straw hat and coat holding a spindle, signed *Shunko ga*, very good impression, good colour, very slight creases at bottom; two diptychs each with the actors Segawa Kikunojo III in female role and Nakamura Nakazo, all signed *Shunko ga*, slightly foxed, soiled, one diptych damaged (5)

£250-350

9

SHUN'EI (1762-1819), *hosoban*, 31.1 × 14.5cm., a full length portrait of the actor Segawa Kikunojo III in a female role wearing and holding swords; and another, 31.5 × 13.8cm., the actor Bando Mitsugoro I standing beneath a paper lantern wearing *kamishimo*, both signed *Shun'ei ga*, both good impressions, slightly soiled, the first with binding holes, both lightly backed (2)

£400-500



[18]

10

SHUN'EI (1762-1819), *hosoban*, 30.3 × 14.5cm., a full length portrait of the actor Ichikawa Danjuro V standing holding a *tachi*, signed *Shun'ei ga*, published by Tsuruya Kiemon, good impression and colour, slightly soiled and creased, *sumi* inscription; and another, 32.2 × 14.9cm., a full length portrait of the same actor as the first, standing with an open fan, good impression and colour, added inscription and lines in *sumi* (2)

£300-400

11

BUNCHO AND OTHERS, *hosoban*, a group of six theatrical prints, two by Shunsho, one by Shun'ei and three by Buncho, all signed, generally good impressions, good/moderately good colour, various condition (6)

£300-400

12

KORYUSAI (fl. c. 1764-88), *chuban tate-e*, 22.3 × 15.2cm. and 22.1 × 15.5cm., two prints, one with two courtesans and the other with a group of three, each with a Japanese alphabet and *mon* with courtesans' names, both unsigned, good impressions and colour, pasted at the edge, both with minor damage (2)

£300-400

13

KORYUSAI (fl. c. 1764-88), *chuban tate-e*, 25.8 × 19cm., from the set *Hokuro sanjurokassen* 'Thirty-six poets of Northern pleasure quarter', two courtesans, one playing a *shamisen* and the other the *koto*, signed *Koryu ga*, good impression and colour, slightly soiled, one corner thinned £200-300

14

UTAMARO (1754-1806), *oban tate-e*, 38 × 23.9cm., from the set *Furyu Nana-Komachi* 'Fashionable Seven Komachi', a seated courtesan holding a writing brush and a roll of writing paper, a poem above, signed *Utamaro hitsu*, published by Iseya Soemon, moderately good impression, good colour, worm holes, slightly soiled, lightly backed

Cf. K. Shibui, *Ukiyo-e zuten*, *Utamaro*, p. 172

£500-800



[16]



[19]



[20]

15

UTAMARO (1754-1806), *oban tate-e*, 37.6 × 24cm., from the same set as the previous lot, a woman seated with her knee raised carrying a baby on her back, a poem above, signed *Utamaro hitsu*, published by Iseya Soemon, good impression, rather faded, worm holes, lightly backed, slightly soiled and browned

£300-500

16

UTAMARO (1754-1806), *oban yoko-e*, 25.5 × 39cm., an erotic scene in front of a screen, unsigned, very good impression and colour, slight vertical fold marks, tiny water marks, slightly soiled and rubbed around edges

£800-1,200

17

UTAMARO (1754-1806), *oban tate-e*, 38 × 25.6cm., *Meisho fukei, Bijin juni-so* 'Famous scenes, twelve aspects of beauties', a bust portrait of a mother holding a child, signed *Utamaro hitsu*, good impression, slightly faded, soiled, small damages, pasted down at the edges

£800-1,200

18

UTAMARO (1754-1806), *oban tate-e*, a triptych, approx. 34.5 × 70.5cm., a group of young men and women gathering persimmons, signed *Utamaro hitsu*, published by Wakasaya, moderately good impressions, rather faded, vertical fold marks, slightly soiled, backed, pasted down at the edge

Cf. K. Shibui, *Ukiyo-e zuten, Utamaro*, p. 31

£700-1,000

THE PROPERTY OF A LADY OF TITLE

19

UTAMARO (1760-1849), *oban tate-e*, 38 × 25.6cm., from the set *Meisho fukei bijin juniso* 'Views of famous places, twelve aspects of beauties', a *bijin* holding a baby on her shoulder, signed *Utamaro hitsu*, good impression, slightly faded, soiled, tiny repairs and damage

Cf. K. Shibui, *Ukiyo-e zuten, Utamaro*, p. 119

£3,000-4,000

20

UTAMARO (1754-1806), *oban tate-e*, 37 × 24.2cm., *Monozuki* from the set *Tosei kobutsu hakkei*, a half disrobed woman holding a baby to nurse, signed *Utamaro hitsu*, published by Izumiya Ichibei, good impression, rather faded, slightly soiled and stained, tiny repair

£1,200-1,600



[25]

21

UTAMARO (1754-1806), *aiban tate-e*, 32 × 22.5cm., a bust portrait of the lovers Osome and Hisamatsu, signed *Utamaro hitsu*, moderately good impression and colour, slightly toned and soiled, lightly backed £1,200-1,400

22

UTAMARO (1754-1806), *oban tate-e*, 37.3 × 25.1cm., a bust portrait of two courtesans Tamanori and Kasumino of Ebiya, from the series *Seiro yukun awase kagami*, signed *Utamaro hitsu*, publisher's seal Yamada, good impression, slightly faded and toned, slight damage and soils; UTAMARO II (?-1831), *oban tate-e*, 37.8 × 24.4cm., a woman nursing a baby, a part of the signature lost, published by Yamaguchi Tobei, good impression, faded, soiled and damaged (2)

£400-600

23

UTAMARO (1754-1806), *oban tate-e*, 37.5 × 25cm., a bust portrait of two courtesans and a young man, from the set *Chiwa kagami tsuki no murakumo*, signed *Utamaro hitsu*, published by Enshuya Matabei, moderately good impression, faded and damaged

£200-300



[26]

24

UTAMARO (1754-1806), *oban tate-e*, 34.2 × 23.9cm., two young women, one standing and reading a letter and the other seated and looking on, a poem at upper right, signed *Utamaro hitsu*, published by Moriya Jihei, good impression, rather faded, slightly soiled and toned, tiny damage, lightly backed £500-700

25

UTAMARO (1754-1806), *oban tate-e*, 38.8 × 26.2cm., a bust portrait of the courtesan Fujie from Manjiya with a writing brush and a piece of paper, signed *Utamaro hitsu*, very good impression and colour, minute holes, very thin strips of paper lightly pasted at the edge, otherwise good condition

Another print similar in style and with the same publisher's seal is illustrated in K. Shibui, *Ukiyo-e zuten*, *Utamaro*, p. 81

£1,500-2,000

26

UTAMARO (1754-1806), *oban tate-e*, 36 × 24.6cm., *Keisei kyochu mitoshi mitate jozu*, *okubi-e* of a courtesan raising a sleeve towards her cheek, text in *sumi* above, sticks in a *minogame* shaped container and signs used for fortune-telling at upper right, signed *Utamaro hitsu*, published by Tsutaya Juzaburo, very good impression and colour, very slight soils, minute repairs

Cf. K. Shibui, *Ukiyo-e zuten*, *Utamaro*, p. 51

£5,000-7,000



[29]



[31]

VARIOUS PROPERTIES

27

UTAMARO II (?-1831?), *oban tate-e*, 38.8 × 25.8cm., a bust portrait of the courtesan Sugatami of Tsuruya accompanied by a *kamuro*, a poem about the first month of the year in a cartouche surrounded by a pine and a plum branch, signed *Utamaro hitsu*, published by Moriya Jihei, good impression, slightly faded and foxed, top corners slightly damaged

£700-900

28

CHOKI (fl. late 18th to early 19th Century), *oban tate-e*, 37.3 × 24.2cm., a courtesan accompanied by two *shinzo* and a *kamuro* parading, small figures with characters *zen* 'good' and *aku* 'evil' on their face following them, signed *Choki ga*, published by Tsutaya Juzaburo, very good impression, slightly faded, repaired, slightly soiled and rubbed, lightly backed; TOYOKUNI, *oban tate-e*, 37.8 × 25.8cm., a theatrical scene with two actors as *samurai*

(2)

£400-500

29

HOKUSAI (1760-1849), *oban tate-e*, 25.9 × 35.2cm., *Koshu Kazikazawa* 'Fuji from Kajikazawa in Kai Province', from the series *Fugaku sanjurokkei* 'Thirty-six views of Mt. Fuji', signed *Zen Hokusai Iitsu hitsu*, moderately good impression, rather faded, slight vertical fold lines, slightly soiled, minor repairs

£1,200-1,600

30

HOKUSAI (1760-1849), *oban yoko-e*, 23.4 × 35.6cm., *Sunshu Ejiri* 'Ejiri in Suruga province' from the *Fugaku sanjurokkei* 'Thirty-six views of Mt. Fuji' series, signed *Zen Hokusai Iitsu hitsu*, published by Eijudo, moderately good impression, faded, a vertical cut

£400-600

THE PROPERTY OF A LADY OF TITLE

31

HOKUSAI (1760-1849), *oban yoko-e*, 24.2 × 37.5cm., *Soshu Enoshima* 'Enoshima in Sagami Province' from the *Fugaku sanjurokkei* 'Thirty-six views of Mt. Fuji', black outline, *kiwame* seal and publisher Eijudo's seal, signed *Zen Hokusai Iitsu hitsu*, good impression and colour, foxed, slight damage at top edge

£800-1,000

32

SEKIJŌ (fl. c. 1800-1807), *oban tate-e*, 34.2 × 23.8cm., a bust portrait of a young couple reading a letter, signed *Sekijō hitsu*, good impression, slightly faded and toned, small repairs and damage, lightly backed

£500-700



[38]

VARIOUS PROPERTIES

33

HOKKEI (1780-1850), *surimono*, 19.6 × 17.5cm., a Chinese dog and a large ball, signed *Hokkei*, good impression and colour, slightly soiled; and two Meiji period *surimono* after Shunman and Hokkei (3)

£200-300

34

HOKKEI (1780-1850), *surimono*, *kakuban*, 20.8 × 27.9cm., *Takanawa* from the series *Shingyokuren*, *Enoshima kiko* 'Record of a journey to Enoshima, Shingyoku poetry circle', travellers watching the sunrise on New Years Day at Takanawa, five poems at upper part, signed *Hokkei*, very good impression, good colour, very slightly soiled, two very thin strips on tape at upper edge

Cf. Keyes, *The Art of Surimono*, Vol. 1, No. 148

£400-500

35

TOYOHIRO (1773-1828), *oban yoko-e*, 23.8 × 36cm., *Nihonbashi seiran* 'A clear day after storm at Nihonbashi' from the *Edo hakkei* 'Eight views of Edo' series, a long wooden bridge thronged with people, Mt. Fuji in the distance, signed *Toyohiro ga*, good impression, rather faded, very slightly soiled, tiny holes, lightly backed

£200-300

36

TOYOKUNI (1769-1825), *oban tate-e*, 35.8 × 24.3cm., bust portrait of three actors Iwai Hanshiro, Nakamura Noshio and Nakayama Tomizaburo, signed *Toyokuni ga*, good impression, rather faded, slightly soiled, tiny worm holes, lightly backed

£200-300

37

TOYOKUNI (1769-1825), *hosoban*, 31.6 × 15.2cm., Sawamura Sojuro III in the role of a *samurai* in a ceremonial robe standing with a closed fan, signed *Toyokuni ga*, published by Izumiya Ichibei, good impression and colour, slightly soiled and rubbed, lightly backed: BUNCHO (fl. c. 1765-92), 14.1 × 30.5cm., five standing actors including Nakamura Sukegoro II, Ichikawa Yazo II and Ichikawa Imazo I, signed *Ippitsusai Buncho ga*, good impression, slightly faded, soiled, lightly backed (2)

£250-350

38

TOYOKUNI (1769-1825), *oban tate-e*, (36.6 × 24.2cm., *Furyu hakkei bansho* 'Fashionable eight views, evening bells', a lady seated with her one knee raised and holding a closed fan, the bell-tower of Mii temple in a *shikishi* shaped cartouche at upper right, signed *Toyokuni ga*, published by Izumiya Ichibei, good impression, colour and condition

PROVENANCE:

Tony Straus-Negbaur

£600-800

39

HOKUSHU (fl. 1810-32), *oban tate-e*, 37.6 × 24.4cm., *okubi-e* of the actor Nakamura Utaemon III in the role of Kumagai Jiro Naozane in a large *uchiwa* shaped cartouche, signed *Shunkosai Hokushu ga*, very good impression, good colour, slightly soiled, lightly backed

£300-400

40

HOKUEI (d. 1837), *oban tate-e*, a diptych, right panel 36.9 × 24cm., left panel 37.1 × 24.8cm., the actor Arashi Rikan II as Minamoto no Tametomo seated on a rock on the shore and Iwai Shijaku I as Princess Neiwanjo on a water buffalo, signed *Shunkosai Hokuei ga*, very good impressions, good colour, vertical fold lines, small creases, lightly backed, very slightly soiled (2)

Cf. Keyes/Mizushima, *The theatrical world of Osaka prints*, no. 45

£400-500

41

YOSHITAKI (1841-1899), *chuban tate-e*, each sheet approx. 24.5 × 17.5cm., four tetrptychs, each depicting a theatrical scene, all signed *Yoshitaki ga*, generally very good impressions and colour, lightly backed, otherwise good condition (4 × 4)

£150-250



[44]



[46]

42

KUNIKAZU AND HIROSADA, *chuban tate-e*, a group of two tetrptychs, three triptychs with theatrical scenes and ten single-sheet compositions, each with a bust portrait of an actor, all signed, generally very good impressions and colour, all but one lightly backed, single-sheet compositions with slight soiling at top margin £300-400

43

KUNISADA (1786-1864), an album, 36 × 24.8cm., containing sixty-three *oban tate-e* including a title page of the series *Kiyogaki nanatsu iroha*, each print with various characters for each syllable above a theatrical scene, all signed Toyokuni ga, generally good impressions and colour, some slightly soiled and rubbed £800-1,200

44

KUNISADA (1786-1864), *oban tate-e*, 36.7 × 25.2cm., *Ukiyo jinsei tsugangyo* 'Life through a physiognomist's magnifying glass', a bust portrait of a courtesan against a pale blue background, text above by Santo-an Kyozan, signed Gototei Kunisada ga and published by Moriya Jihei, very good impression and colour, very slightly trimmed at top, slightly rubbed at bottom £800-1,000

45

KUNISADA (1786-1864), *oban tate-e*, 37 × 25.3cm., a portrait of an actor dressed as a woman seated on a floor with an open book on his lap, scroll-shaped cartouche with a temple building, signed Gototei Kunisada ga, published by Kawagen, fine impression, very good colour, minute holes repaired on right edge £300-400

46

KUNIYOSHI (1797-1861), *surimono*, 21.1 × 18.2cm., from *Fuzoku onna Suikoden hyakuhachiban no uchi* 'Modern women as the one hundred and eight heroes of the Suikoden', a woman in *katatsu* with a long pipe, a cat on *katatsu* facing her, two *kyōka* poems by Kamenoya Osamaro and Hisakataya, signed Ichiyusai Kuniyoshi ga, printer Shinzo's seal, very good impression, slightly faded, soiled and creased £400-600

47

KUNIYOSHI (1797-1861), *oban tate-e*, each approx. 36 × 25cm., six prints from the series *Seichu gishi den* 'Biographies of Loyal retainers', each with portrait of one of the 'Forty-seven Loyal retainers' and an abridged biography above, portraits include those of Shikamatsu, Ohboshi, Chiba, Sakagaki, Oribe and Okano, signed Ichiyusai Kuniyoshi ga and published by Ebiya Rinnosuke, generally good impressions and colour, various condition (6)

£400-600



[50]

48

KUNIYOSHI (1797-1861), *oban tate-e*, all approx. 36.5 × 24cm., seven prints from the *Meiko hyakuyu den* 'Biographies of one hundred highly renowned heroes' series, full length portraits of Jingu Kogo, Minamoto no Yoshiie, Taira no Shigemori, Kusunoki Masashige, Minamoto no Yoritomo, Minamoto no Yoshitsune and Minamoto no Yoshinaka with abridged biographies above, all signed, published by Izumiya Ichibei, generally good impressions and colour, three damaged, some with slight soils and creases (7)

£600-800

49

HIROSHIGE (1797-1858), *oban yoko-e*, 25.2 × 38.4cm., *Hara, Asa no Fuji* 'Hara, Fuji in the morning' from *Tokaido gojusan tsugi no uchi* 'from the fifty-three stations of the Tokaido', signed *Hiroshige ga*, published by Hoeido, good impression and colour, minor repairs, taped at the edge; *oban tate-e*, 36.3 × 24.4cm., *Hira no bosetsu* 'Snowy evening at Mt. Hira' from *Omi hakkei* 'Eight views of Lake Biwa' series, signed *Hiroshige ga*, published by Uoya Eikichi, good impression, slightly faded, tiny worm holes, inscription on the reverse in ballpoint pen (2)

£600-800

50

HIROSHIGE (1797-1858), *oban yoko-e*, 24 × 36.5cm., *Shono, haku-u* 'Driving rain at Shono' from the *Tokaido gojusan tsugi no uchi* 'From the fifty-three stations of the Tokaido' series, auxiliary title and publisher's name lacking from the umbrella, signed *Hiroshige ga*, published by Hoeido, no *kiwame* seal, good impression and colour, centre fold mark, lightly backed

£2,500-3,500

51

HIROSHIGE (1797-1858), *oban yoko-e*, 25 × 36.6cm., from the Hoeido Tokaido series, *Akasaka, Ryosha shofu no zu* 'Inn with serving-maids, Akasaka', signed *Hiroshige ga*, moderately good impression, good colour, centre fold mark, a small thinned part on top margin, a slight smudge

£400-500

52

HIROSHIGE (1797-1858), *oban yoko-e*, 23.8 × 35.6cm., from the Hoeido Tokaido series, *Kusatsu, meibutsu tateba* 'Posting house, Kusatsu', signed *Hiroshige ga*, good impression and colour, left margin trimmed to border, slightly soiled and stained mainly at margin, pasted down at edge

£300-400



[56]

53

HIROSHIGE (1797-1858), *oban yoko-e*, 23 × 35cm., *Goyu, tabibito tome-onna* 'Woman soliciting travellers at Goyu', from the Hoeido Tokaido series, signed *Hiroshige ga*, very good impression and colour, trimmed to the border, the corners coloured in

£400-600

55

HIROSHIGE (1797-1858), *oban yoko-e*, 23.5 × 36.3cm., *Futakawa, Saru-ga-baba* 'Monkey plateau at Futakawa' from the Hoeido Tokaido series, signed *Hiroshige ga*, good impression and colour, tiny repairs and damage, slightly stained and creased

£300-400

54

HIROSHIGE (1797-1858), *oban yoko-e*, 22.7 × 35cm., *Chirifu, Shuka uma-ichi* 'Summer horse fair, Chirifu', from the Hoeido Tokaido series, signed *Hiroshige ga*, good impression and colour, slightly foxed and stained, trimmed to the border, residue of backing paper; and another, 21.9 × 34.2cm., *Toto meisho Yoshiwara Nakanomachi Sakura no zu* 'Cherry blossom viewing at Nakanaomachi in Yoshiwara' from a Toto meisho series, signed *Hiroshige ga*, good impression, rather faded, centre fold mark, trimmed to the border, small repair, pasted at edges

(2)

£400-600

56

HIROSHIGE (1797-1858), *oban yoko-e*, 24.6 × 37.7cm., *Mishima* from the Hoeido Tokaido series, signed *Hiroshige ga*, good impression, very good colour, very slightly soiled and rubbed at margins, left margin replaced, lightly backed

£1,500-2,000



[59]

57

HIROSHIGE (1797-1858), *oban yoko-e*, 24.6 × 37.7cm., *Kanbara* from the Hoeido Tokaido series, signed *Hiroshige ga*, moderately good impression, very good colour, slight creases, minor damage, slightly soiled and rubbed, lightly backed

£2,500-3,500

58

HIROSHIGE (1797-1858), *oban yoko-e*, 24.7 × 38cm., *Kakegawa* from the Hoeido Tokaido series, signed *Hiroshige ga*, good impression, very good colour, minor repair, part of the left margin expertly repaired, lightly backed

£800-1,000

59

HIROSHIGE (1797-1858), *oban yoko-e*, 24.9 × 37.4cm., *Odawara* from the Hoeido Tokaido series, signed *Hiroshige ga*, moderately good impression, very good colour, binding holes in upper margin, upper right corner damaged, slightly soiled and rubbed mainly in margins, lightly backed

£400-500

60

HIROSHIGE (1797-1858), *oban yoko-e*, 25.2 × 38cm., another state of the previous lot, signed *Hiroshige ga*, moderately good impression and colour, margins damaged, pasted down at top corners

£150-250



[62]

61

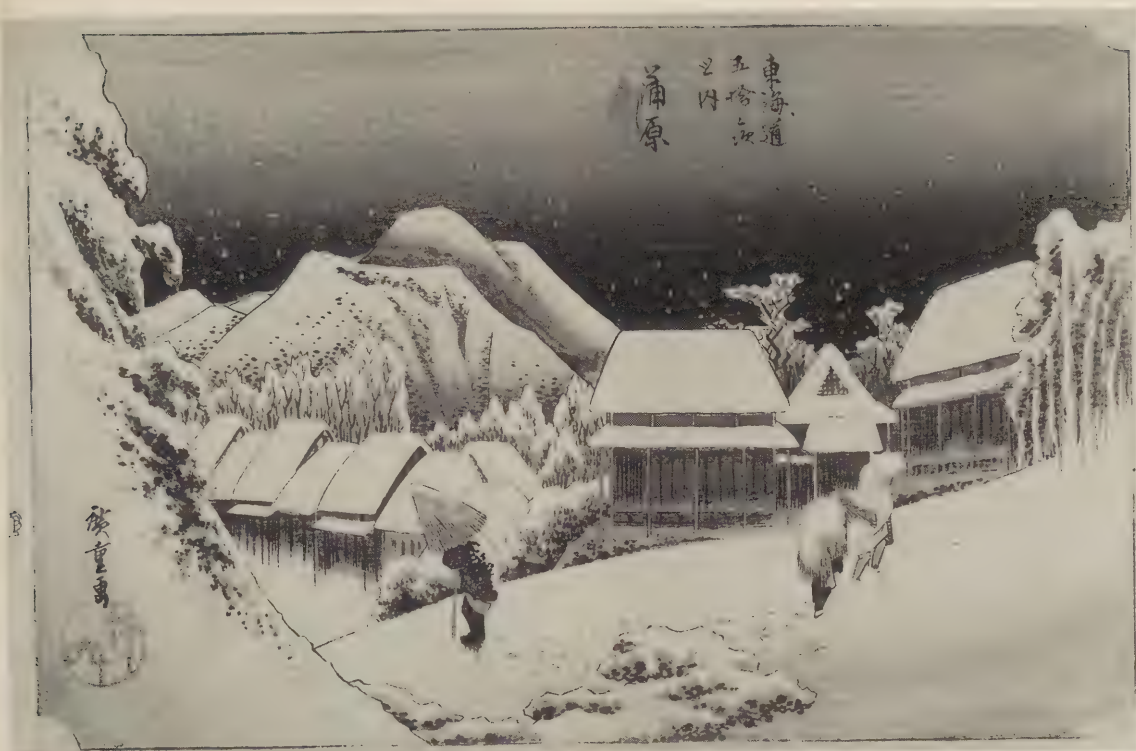
HIROSHIGE (1797-1858), *oban yoko-e*, 25.3 × 37.6cm., *Akasaka* from the Hoeido Tokaido series, signed *Hiroshige ga*, moderately good impression, good colour, repaired, slight centre fold mark, slightly soiled and rubbed at edges; and another, 22.7 × 35.5cm., *Station 49, Hosokute*, from the Kisokaido series, signed *Hiroshige ga*, published by Iseya Rihei, good impression and colour, slightly browned, tiny stains, slight centre fold mark

(2)
£500-700

62

HIROSHIGE (1797-1858), *oban tate-e*, 36 × 25.1cm., *Numazu, Ashigarayama Fuji yukibare* 'Station of Numazu, Mt. Fuji seen beyond Mt. Ashigara on a clear morning after snow' from the *Gojusan tsugi meissho zue* (so called Upright Tokaido series) series, signed *Hiroshige hitsu*, published by Tsutaya Kichizo, fine impression and colour, small repairs

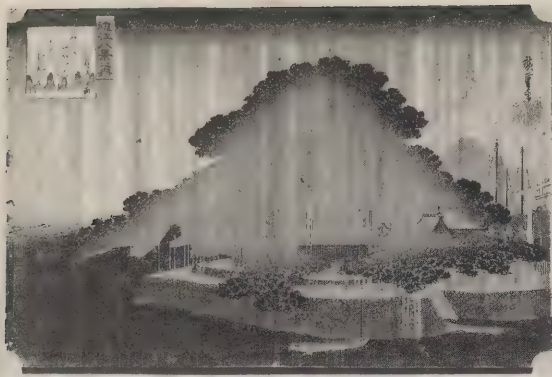
£800-1,200



[57]



[58]



[63]

63

HIROSHIGE (1797-1858), *oban yoko-e*, 22.6 × 35.2cm., *Karasaki no yau* 'Night-rain at Karasaki' from the *Omi hakkei no uchi* 'From the eight views of Lake Biwa', "Cushion pines" in rain, signed *Hiroshige ga*, published by Eikyudo (Yamamotoya Heikichi), good impression and colour, margins trimmed to the border, centre fold mark, worm holes and small damages, lightly backed; and two others, *Futagawa* from the Hoeido Tokaido series and a print depicting the Ninth Act of the *Chushingra* (3)

£800-1,200



[64]

65

HIROSHIGE (1797-1858), *oban yoko-e*, 23.2 × 35.6cm., from the same set as the previous lot, *Awazu no seiran* 'Weather clearing at Awazu', signed *Hiroshige ga*, publisher's seal of Hoeido (Takenouchi Magohachi), good impression and colour, slightly soiled, small repairs

£600-800

66

HIROSHIGE (1797-1858), *oban yoko-e*, 23.4 × 35.8cm., from the same set as the last lot, *Mii no bansho* 'Evening bell of Mii Temple', signed *Hiroshige ga*, publisher's seal of Takenouchi Magohachi, good impression and colour, slightly soiled, repaired

£500-700

64

HIROSHIGE (1797-1858), *oban yoko-e*, 23.4 × 35.9cm., from the same set as the last lot, *Hira no bosetsu* 'Evening snow at Mount Hira', a mountain range with the snow-covered Mt. Hira soaring behind, signed *Hiroshige ga*, publisher's seal Eikyudo (Yamamotoya Heikichi), very good impression, good colour, slightly soiled, small damages expertly repaired

£800-1,200



[65]

67

HIROSHIGE (1797-1858), *oban yoko-e*, *Karuizawa* from *Kiso kaido rokujukyu-tsugi no uchi* 'From the sixty-nine stations along the Kiso Highway', signed *Hiroshige ga*, published by Hoeido/Kinjudo, good impression and colour, foxed, minor damage and stains; another, approx. 22 × 34.5cm., *Chirifu* from the Hoeido Tokaido series, good impression and colour, fold marks, slightly rubbed and laid down; and three other *oban yoko-e* and one *oban tate-e* (6)

£800-1,200

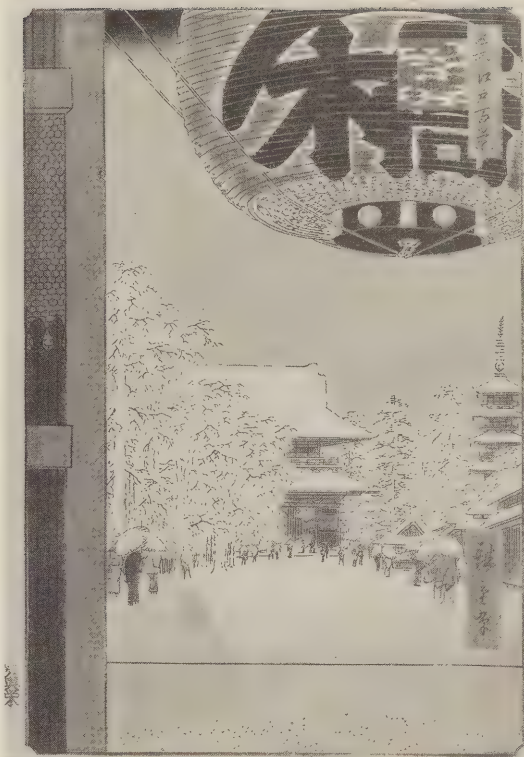
68

HIROSHIGE (1797-1858), *oban yoko-e*, 22.4 × 34.9cm., Station 40, *Suhara* from *Kisokaido rokujukyu tsugi no uchi* 'From the sixty-nine stations of Kiso Highway', people running for a shelter in a sudden rain, signed *Hiroshige ga*, published by Hoeido/Kinjudo, good impression, rather faded, small repairs, slightly soiled and stained, pasted down at the edge

£200-300



[72]



[73]

69

HIROSHIGE (1797-1858), *oban tate-e*, 34.4 × 23cm. and 34.4 × 22.8cm., *Saru-hashii* 'Monkey Bridge' of Kai Province and *Biwako Ishiyama-dera* 'Ishiyama Temple on the Lake Biwa' from the *Rokujuyoshu meisho zue* 'Famous places of sixty-odd provinces', both signed *Hiroshige hitsu*, published by Koshimuraya Heihachi, the first, good impression and colour, orange colour oxidised, a small repair, the second, fine impression and good colour, a vertical fold mark, minor foxing; and another, 33.5 × 22.1cm., *Toto Asukayama* from the *Fuji sanjurokkei* 'Thirty-six views of Fuji', signed *Hiroshige ga*, and published by Tsutaya Kichizo, good impression and colour, slightly soiled at margin (3)

£500-700

71

HIROSHIGE (1797-1858), *oban tate-e*, 34.2 × 23.5cm., 35 × 22.3cm., 36.2 × 24cm. and 35.5 × 23.9cm., a group of four prints from the *Meisho Edo hyakkei* series, *Nihonbashi*, *Tori Itchome ryakuzu* 'View of First Street, Nihonbashi', *Shitaya Hirokoji* 'Hirokoji Avenue, Shitaya', *Shiba Atago-yama* 'Mount Atago, Shiba' and *Kasumigaseki*, all signed *Hiroshige ga* and published by Uoya Eikichi, mostly good impressions, the fourth print slightly faded, the first and second with left and bottom margins trimmed to the border, the second slightly foxed, the third with minor repairs, the right margins of the first and second slightly foxed and stained (4)

£300-500

72

HIROSHIGE (1797-1858), *oban tate-e*, 37.3 × 25.6cm., *Kakuchu shinonome* 'Dawn in Yoshiwara', from the *Meisho Edo hyakkei* series, signed *Hiroshige ga*, published by Uoya Eikichi, good impression and colour, slight foxing, lower right margin damaged

£800-1,000

70

HIROSHIGE (1797-1858), *oban tate-e*, 36.3 × 24.1cm., *Tango Amano-hashii-date* 'A pine grove stretching out into the sea, Tango Province' from the *Rokujuyoshu meisho zue* 'Famous places of sixty-odd provinces' series, signed *Hiroshige hitsu*, published by Koshimuraya Heisuke, good impression and colour, publisher's seal and date seals on left margin partly trimmed

£400-500

73

HIROSHIGE (1797-1858), *oban tate-e*, 36 × 24.4cm., *Asakusa Kinryuzan* 'Kinryuzan Temple, Asakusa' from the *Meisho Edo hyakkei* 'One hundred famous places of Edo' series, signed *Hiroshige ga* and published by Uoya Eikichi, good impression, slightly faded and foxed, very slight soil and damage

£700-900



[78]

74

HIROSHIGE (1797-1858), *oban tate-e*, 36 × 24.2cm. and 36.9 × 25.1cm., *Ukechi Akiba no keidai* 'Inside the precincts of Akiba shrine' and *Koume-zutsumi* 'Koume embankment' from the *Meisho Edo hyakkei* series, both signed *Hiroshige ga* and published by Uoya Eikichi, both good impressions, slightly faded, slightly foxed and soiled, the first with inscriptions in *sumi* at bottom margin and the second with slight glue stains (2)

£400-600

75

HIROSHIGE (1797-1858), *oban tate-e*, 37.6 × 25.9cm. and 38.1 × 26cm., two prints from the series *Fuji sanjurokkei* 'Thirty-six views of Mt. Fuji', Inume Pass in Kai Province and Ohtsuki plain in Kai, both signed *Hiroshige ga*, published by Tsutaya Kichizo, moderately good impressions, good colour and condition (2)

£250-350

76

HIROSHIGE (1797-1858), *oban tate-e*, 37.2 × 26.1cm., 37.3 × 25.2cm. and 37.7 × 25.9cm., three from the same series as the previous lot, one of the bank of Sumida river with three women, the second with Shichirigahama beach in Sagami Province and the Kuroto Bay in Joso, all signed *Hiroshige ga*, published by Tsutaya Kichizo, moderately good impressions, good colour and condition (3)

£450-550

77

HIROSHIGE (1797-1858), *oban yoko-e*, 24.4 × 35.8cm., *Nihonbashi yukibare* 'Clear day after snow at Nihonbashi', from an *Edo meisho* series, signed *Hiroshige ga*, published by Maruya Jimpachi, moderately good impression, good colour, minor repairs; and two others, 22.7 × 34.6cm. and 22.3 × 33.7cm., from a *Chushingura* series, Acts III and V, the former with bamboo and *tomoe mon* border (3)

£300-400

78

HIROSHIGE (1797-1858), *oban tate-e*, 36 × 24.5cm., from the set *Imayo Bentei zukushi* 'Collection of Bentei of today', a woman in *kago* with a child holding a puppet, a Bentei shrine at Takinokawa in Oji in a rectangular cartouche at upper left, signed *Hiroshige ga*, published by Iwatoya, very good impression and colour, two pin holes repaired, slightly trimmed at top, otherwise good condition

This is one of the set of early *bijin-e* of 1820s. It is stated on p. 114 of *Ukiyo-e Taikē*, Vol. 11 that the set comprises five prints, which obviously is not accurate as the above print is not mentioned among the five. However, T. Yoshida in *Ukiyo-e jiten*, Vol. 1 states that the set is made up of twelve designs £800-1,200

79

HIROSHIGE (1797-1858), *oban yoko-e*, 21.1 × 34.2cm., a group of women with an open umbrella by a *torii* in snow, from an *Edo meisho* series, subtitled *Shiba Shinmeigu*, signed *Hiroshige ga*, published by Yamadaya Shobei, good impression and colour, slightly soiled and stained; and two others, a snow scene, *Nihonbashi yukibare* 'Clear weather after the snow at Nihonbashi', and a night view at Takanawa under the moon (3)

£300-500

THE PROPERTY OF A LADY OF TITLE

80

HIROSHIGE (1797-1858), *oban tate-e*, 35.5 × 23.8cm., the lovers Osome and Hisamatsu from the play *Somemoyo imose no kadomatsu*, from the set *Kokon joruri zukushi*, signed *Hiroshige ga*, published by Sanoya Kihei, good impression, rather faded, small damage and repairs £150-200

81

EISEN (1790-1848), *oban tate-e*, 37 × 25.1cm., a bust portrait of a woman with a toothpick in her mouth, from the set *Imayo bijin junikei* 'Twelve views of fashionable *bijin*', the view of Yoshiwara in a hand scroll-shaped cartouche, signed *Keisan Eisen ga*, published by Izumiya Ichibei, good impression and colour, slight soiling and creases, lightly backed, tiny holes £600-800



[81]



[82]

82

EISEN (1790-1848), *oban tate-e*, 37.2 × 25cm., from the same series as the last, a bust portrait of a young woman applying rouge on her lips, the Hachiman shrine in Fukagawa in a hand scroll-shaped cartouche, signed *Keisai Eisen ga*, published Izumiya Ichibei, moderately good impression, good colour, very slightly soiled, a tiny repair

£800-1,000

84

EISEN (1790-1848), *oban tate-e*, 38.1 × 26.6cm., a woman dancing watched by a seated girl, from the set *Ukiyo nijushi-ko*, signed *Keisai Eisen ga*, good impression and colour, slightly soiled and stained

£250-350

VARIOUS PROPERTIES

83

EISEN (1790-1848), *oban tate-e*, 35.5 × 25cm., *okubi-e* of a young woman holding a packet of incense, from the set *Konsei bijo kurabe* 'Comparison of present day beauties', signed *Keisai Eisen ga*, published by Sanoya Kihei, good impression and colour, a vertical fold mark, stained and slightly rubbed

£400-500

85

EISEN (1790-1848), *oban tate-e*, 37.5 × 25.7cm. and 34.8 × 23.1cm., two *bijin-e*, one from the series *Tasumi Hakkei*, a standing courtesan with a wad of paper, subtitled *Tomioka no bansho* 'Evening bell at Tomioka', and the other with a standing courtesan holding the hem of her kimono, both signed *Keisai Eisen ga*, first with good impression and colour, the second with moderately good impression and colour, the first slightly creased and the second slightly soiled; SENCHO (fl. c. 1830-50), *oban tate-e*, 36 × 25.3cm., a standing woman in snow beneath a flowering plum branch

(3)

£400-600



[86]

86

EISEN (1790-1848), *oban yoko-e*, 22 × 34.5cm., from *Kisokaido rokujukyu tsugi no uchi* 'From the sixty-nine stations of Kiso Highway', Station No. 15, Itahana, travellers on a road lined with snow-clad pines, unsigned, published by Hoeido/Kinjudo, good impression, slightly faded, tiny repairs and stains, trimmed close to the border, pasted and taped at edges

£600-800

87

EIZAN (1787-1867), *kakemono-e*, 71.5 × 24.2cm., a full length portrait of a standing courtesan standing by a lantern, signed *Kikugawa Eizan hitsu*, very good impression, rather faded, laid down, minor repairs

£200-300

88

EIZAN/YOSHITORA/KUNISADA II, *kakemono-e*, a group of three prints, each with a standing courtesan, all signed, all good impressions, one by Eizan slightly faded and with light *sumi* inscription, two others with good colour, all slightly soiled

(3)

£500-700

89

SENCHO (fl. c. 1830-50), *oban tate-e*, 36.8 × 25.1cm., a full length portrait of a courtesan with a paper packet, entitled *Zensei Azuma fukei* 'Scenes of prosperous Azuma', a rectangular cartouche at upper right with the landscape of Matsuchiyama, signed *Teisai Sencho ga*, published by Tsutaya Kichizo, good impression, very good colour, slight creases at upper part; KUNISADA (1786-1864), *oban tate-e*, 36 × 24.6cm. and 35.6 × 24cm., two *bijin-e*, one with a courtesan in her finery dancing with an open fan, and another of the deranged woman, Chiyo, reading a letter, both very good impressions and colour, the former slightly trimmed, otherwise good condition

(3)

£400-500

90

KUNICHIKA (1835-1900), *oban tate-e*, a group of thirty bust portraits, twenty-nine from *Baiko hyakushu no uchi* 'From the hundred roles by Baiko' series and one from *Ichikawa Danjuro Engei hyakuban* 'Hundred theatrical roles of Ichikawa Danjuro', all signed, all good impressions and colour, all lightly backed, several with small flaws, otherwise good condition

(30)

£500-600



91

KUNICHIKA (1835-1900), *oban tate-e*, all approx. 37.5 × 25cm., two triptychs, one with a bust portrait of Ichikawa Danjuro as Kiyohime from the play *Musume Dojoji* and the other with Nakamura Fukusuke as Yukihiime, both signed *Toyohara Kunichika hitsu*, very good impression and colour, one sheet slightly creased, some with slight damage and soil; KUNISADA (1786-1864), *oban tate-e*, a triptych, each approx. 35.5 × 25cm., actors at their dressing room looking at bust portraits of actors by various Utagawa school artists, signed *Toyokuni ga*, published by Maruya Jimpachi, good impressions and colour, slight vertical centre fold marks (9)

£400-600

92

KIYUCHIKA/TOSHIKATA/TOSHIHIDE/GEKKO AND OTHERS, an album, 35.6 × 24cm., containing eighteen triptychs depicting various scenes of Sino-Japanese war, all signed, generally good impressions and colour, last triptych with slight mildew

£2,000-2,500

93

GEKKO/TOSHIHIDE/SHUNGYO AND OTHERS, a group of seven *oban tate-e* triptychs of Sino-Japanese war scenes, all signed, generally good impressions and colour, one triptych slightly creased, some lightly backed (21)

£300-400

94

KIYUCHIKA/GEKKO/TOSHIHIDE AND OTHERS, *oban tate-e*, a group of eight triptychs depicting various scenes of the Sino-Japanese war, one in snow and another on the sea, all signed, mostly good impressions and colour, some with minor fault (8 × 3)

£400-500

[92]

95

KIYUCHIKA (1847-1915), *oban tate-e*, a triptych, each approx. 37.5 × 25cm., from *Kodai moyo* 'Ancient patterns' series, *Hotoke-gozen* being greeted by nuns, signed *Kiyochika*, published by Takegawa Seikichi, dated Meiji 30 (1897), good impressions, colour and condition (3)

£250-350

96

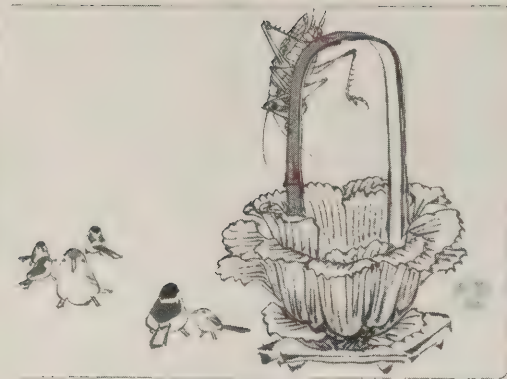
YOSHITOSHI (1839-92), *oban tate-e*, a group of five diptychs, the first four from *Shinsen Azuma nishiki-e* 'New selection of brocade prints from Azuma' series, the first depicting the fight between *sumo* wrestlers and fire fighters, a warrior fending off a thrown brazier, the fourth depicting the scene of Sakura Sogo bidding farewell to his family and the last with the strong woman of Oi with a villain, all signed, generally good impressions and colour, margins slightly browned, one with small stains (5 × 2)

£400-600

97

YOSHITOSHI (1839-92), *oban tate-e*, a group of six diptychs, first four from *Shinsen Azuma nishiki-e* 'New selection of brocade prints from Azuma' series, the first with the ladies feasting at Koshida palace, the second depicting a scene from the story of Okoma, the third with a scene with Shiraito of Hashimotoya, the fourth with a maiden offering a spray of *yamabuki* (*Kerria japonica*) to Ota Dokan and two others, all signed, mostly good impressions and colour, all lightly backed, one slightly damaged and soiled (6 × 2)

£400-600



[104]

98

YOSHITOSHI (1839-92); *oban tate-e*, a group of eleven prints from *Tsuki hyakushi* 'Hundred phases of the moon' series, 'Takasago', 'Returning to the moon, The old bamboo-cutter', 'Moon at Takakura', 'Moon of the Shinto rites', 'Yoshitaka', 'Moon of the cloth-fulling scene', 'Tsunenobu', 'A couple under gourd-vine', 'A poem by Abe no Nakamaro', 'A giant kettle in moonlight' and 'Moon over the village of Chofu', all signed, published by Akiyama Buemon, generally good impressions and colour, all lightly backed (11)

£500-700

99

YOSHITOSHI (1839-92), *oban tate-e*, two prints from the *Tsuki hyakushi* 'One hundred phases of the moon' series, one with Abe no Nakamaro and another in Chinese robe on veranda and the other with two women fulling cloth with the subtitled 'Moon at Chofu village'; and eight prints from *Kinsei kyogi-den* 'Chivalry of the modern days', all signed, generally good impressions and colour, some stained (10)

£400-600

100

YOSHITOSHI (1839-92), *oban tate-e*, 37 × 25cm. and 35.2 × 24.1cm., two prints from *Tsuki hyakushi* 'One hundred phases of the moon' series, *Bon no tsuki* with people dancing and another with Daruma seated among rocks, both signed *Yoshitoshi*, published by Akiyama Buemon, good impressions and colour, the first with slight spots at top margin (2)

£250-350

101

YOSHITOSHI (1839-92), *oban tate-e*, a triptych, each sheet approx. 37 × 25.5cm., *Dai-nihon shiryaku zue* 'Pictorial account of the Japanese history', Nichiren seated on a shore praying while lightning from Heaven strikes the sword of the executioner Ochi Naoshige, signed *Taiso Yoshitoshi*, published by Morimoto Junzaburo, good impressions and colour, the colour of the border not matching (3)

£300-500

102

YOSHITOSHI (1939-92), *oban tate-e*, 35.5 × 24.2cm., from the set *Kaidai hyaku senso* 'One hundred warriors in battle', a bust portrait of the young warrior Shibata Katsutoyo with a white head band, signed *Ikkaisai Yoshitoshi hitsu*, published by Ohashi, good impression, very good colour, small creases, minor stains and damage

£100-150

103

YOSHITOSHI (1839-92), *oban tate-e*, a diptych, overall 37.2 × 48.5cm., from the set *Shinsen Azuma nishiki-e* 'A new selection of Eastern colour prints', depicting a scene from the story of the courtesan Shiraito of Hashimotoya; and another diptych of Ikkyu and Jigoku Dayu, signed *Yoshitoshi*, sealed *Taiso*, the first with very good impression, colour and condition, the second, good impression and colour, minor soils (2 × 2)

£350-450

104

ZESHIN (1807-91), *chuban yoko-e*, all but one approx. 19 × 25.5cm., a group of thirty prints mainly of various flowers such as magnolia, poppy, chrysanthemum, etc., eight signed, eight sealed, generally good impressions and colour, one trimmed to the border, a wrapper with the title *Hana-kurabe* 'Comparison of flowers' (30)

£1,400-1,800

105

KOSON (1877-1945), *oban tate-e*, 39 × 26.1cm., a white parakeet perched on a pomegranate branch, signed and sealed *Shoson*, a rectangular cartouche with canted corners with the name of publisher Watanabe Shozaburo on left margin, very good impression, colour and condition

£250-350

106

HIROSHI YOSHIDA (1876-1950), *oban yoko-e*, 27 × 40.5cm., *Fuji san from Yamanaka*, dated Showa 12 (1937), *jizuri* seal; *oban tate-e*, 40.8 × 27.4cm., from *Tokyo juni-dai* 'Twelve views of Tokyo' series, *Kagurazaka Dori*, Kagurazaka Street after rain with a greengrocers and restaurants, dated Showa 4 (1929), *jizuri* seal, both signed *Yoshida in sumi* and *Hiroshi Yoshida* in pencil, both very good impressions, good colour, the first with small patches of thin lining paper on the reverse, otherwise good condition (2)

Cf. Riccar Museum, *Yoshida Hiroshi hanga-shu*, Tokyo 1976, Nos. 297 and 67

£400-600

107

HIROSHI YOSHIDA (1876-1950), *oban yoko-e*, 26.4 × 39.8cm., from *Setonaikai* 'Inland Sea' series, *Kura at Tomonoura*, dated Showa 5 (1930), *jizuri* seal; and another, 27.2 × 42.1cm., from *Fuji jukkei* 'Ten views of Fuji' series, *Okitsu*, dated Showa 3 (1928), *jizuri* seal, the first signed twice in *sumi* and then in pencil, the second signed *Yoshida in sumi*, both good impressions, colour and condition (2)

Cf. *Idem*, nos. 132 and 52

£400-600

108

HIROSHI YOSHIDA (1876-1950), *oban tate-e*, 41.6 × 27.3cm., from the series 'Twelve scenes in Japanese Alps', *Yarigatake* 'The peak of Yarigatake', dated Taisho 15 (1926), *jizuri* seal, signed twice, *Yoshida in sumi* and *Hiroshi Yoshida* in pencil, very good impression and colour, two pin holes in left margin, otherwise good condition

Cf. *Idem*, no. 27

£200-300

109

HASUI (1883-1957), *oban yoko-e*, 26.2 × 36.1cm., *Mizuki no kumoribi* 'A cloudy day at Mizuki', the sea visible beyond the wooden buildings, signed twice, *Hasui in sumi* and *Hasui Kawase* in Roman characters in pencil, dated Showa 21 (1946), a small round seal of Watanabe, good impression, colour and condition

£150-250

110

HASUI (1883-1957), *oban tate-e*, 38.8 × 26.2cm., *Towada-ko* 'Towada Lake', a lone sailboat behind cliffs; *oban yoko-e*, 26.4 × 38.8cm., *Hizen Unzen-dake* 'Mt. Unzen in Hizen', a mountain range soaring beyond a lake with sailboats, both signed *Hasui*, publisher's seal Rumi, both good impressions, colour and condition (2)

Cf. Mainichi Shimbunsha, *Kawase Hasui hanga-shu*, pp. 207 and 208

£250-350

111

SHIRO KASAMATSU (b. 1898), *oban yoko-e*, 27.3 × 40cm., *Yukibare no asa-Shinobazu-ike* 'Clear morning after snow-Shinobazu Pond', snow-covered buildings along the Pond, signed *Shiro*, dated Showa 13 (1938), oblong seal of Watanabe Shozaburo, good impression, colour and condition; KOITSU (1870-1949?), *oban yoko-e*, 29.2 × 42.8cm., *Natsu no tsuki*, Miyajima 'Summer moon at Miyajima', the corridors of the Shrine and a *torii* in water under the full moon, signed *Koitsu*, published by Doi, dated Showa 11 (1936), good impression and colour, margins slightly soiled (2)

£200-300

112

SHIRO KASAMATSU (b. 1898), *oban tate-e*, a group of four prints, each with a cat, all signed *Shiro Kasamatsu*, good impressions, colour and condition; two others, also with a cat, one by SUSUMU YAMAGUCHI and the other by KOYO (6)

£300-500

113

SHUHO YAMAKAWA (1894-1944), *oban tate-e*, 38 × 26.3cm., *Tasogare* 'Twilight', *okubi-e* of a beauty in a pale blue *kimono* with white mesh design holding a round fan, signed *Shuho*, dated Showa 3 (1928), very good impression, colour and condition

£150-250

114

HOSEI JINBO *dai-oban tate-e*, 45.3 × 29.4cm., a bust portrait of a young woman holding an open umbrella before a maple branch, signed *Hosei ga*, dated on the reverse Showa 14 (1939), stamped 'Limited edition 79/200' (in Japanese), two paper slips, one printed *Jinbo Hosei hanga shu* 'Collection of prints by Jinbo Hosei' and the other, *Dai-san-shu Waka-kaede* 'The third edition, Young maples', very good impression, colour and condition

£300-400

115

CHARLES BARTLETT (fl. early 20th Century), *oban tate-e*, 26.9 × 39cm., farmers working on a hill overlooking Isogo Bay, signed *Charles W. Bartlett* and stamped CWB and Isogo.1910, good impression and colour, repaired and slight damage at top; and a group of seven flower prints and three others of various subjects by HIDEO YOSHIHARA

(11)

£300-500

116

WILLY SEILLER (fl. mid 20th Century), a group of eleven lithographs, all approx. 38.5 × 31.5cm., depicting mainly rural people and children of Japan, all signed in pencil *W. Seiller*, good impressions and condition

(11)

£500-800

PAINTINGS

117

FUJIMARO (1790-1850), *kakemono*, 95 × 32.5cm., a full length portrait of a young *samurai* wearing *hakama*, in *sumi*, *gofun* and colour on silk, signed *Fujimaro hitsu*. two red seals, small old repairs

wood box

£600-800

118

SESSHŌ, *kakemono*, 109 × 32cm., a mother and child in Chinese costume by a low table, in *sumi*, colour and *gofun* on silk, signed *Sessho*, dated with cyclic date corresponding to 1871, slightly creased

£400-600



[117]

119

KOSON (1877-1945), a painting, approx. 49 × 70.5cm., in *sumi* and colour on silk with a monkey and young on a cherry tree, signed and sealed *Koson*, silk slightly soiled, framed

£500-700



[119]

ILLUSTRATED BOOKS

120

AFTER SHUNSHO/BUNCHO, *Ehon butai ogi* 'The picture books of stage fans', 30.3 × 21.2cm., Vols. 1, 2 and 3, dated Taisho 6 (1917), published by Tosho Kankokai/Yoshikawa Kobunkan, good impressions and colour, small label on each front cover, otherwise good condition (3)

£300-500

121

HOKUSAI (1760-1849), *Fugaku hakkei* 'Hundred views of Mt. Fuji', 24 × 16.1cm., Vols. 1, 2 and 3, black covers, dated Meiji 10 (1877), moderately good impressions, good condition (3)

£500-700

122

HOKUSAI (1760-1849), *Fugaku hyakkei* 'One hundred views of Mt. Fuji', 22.8 × 15.8cm., Vols. 1, 2 and 3, dated Meiji 8 (1875), yellow covers; and an accompanying book in English with introductory and explanatory prefaces with translations from the Japanese and descriptions of the plates by Frederick V. Dickens, London 1880 (4)

£700-900

123

TAITO II, (fl. 1810-53), *Banshoku zuko* 'Designs for all craftsmen', 1st volume, 22.7 × 15.2cm., preface dated 1835; *Kacho gaden* 'Pictures of flower and bird' one volume, first edition, preface dated 1848; TAKIZAWA KIYOSHI, *Ryusendo gafu* 'Picture album by Ryusendo', volume on fish, Meiji 13 (1880); and three other books including *Hokusai manga*, Vol. 10, Meiji edition, *Banbutsu hinagata gafu*, Vol. 2 and *Kodai moyo-shu* 'Textile designs from ancient time' (6)

£300-400

124

KUWAGATA KEISAI (1764-1824), *Jimbutsu ryakuga-shiki*, 1 vol., complete, 'Methods of cursive drawing of figures', 58 pp. of colour illustrations, dated 1813, signed *Keisai hitsu*, sealed *Shoshin*, sheet numbered 23 (in Japanese) missing, light blue covers

£200-300

125

BUMPO (1779-1821), *Kanga shinan*, kohen, 'Guide to Chinese painting, late edition', 25.7 × 18.2cm., Vols. 1, 2 and 3, each volume illustrated in *sumi* and slight colour with various trees, landscapes, figures, etc., good impressions and colours, covers slightly soiled; and another volume *Kenkai sumo zue*, one volume (4)

The first set does not have the original covers of the one published in Bunka 7 (1811) as '2nd series' and probably the one published in 1904

£300-400



[129]

126

MATORA (1794-1833), *Soga hyakubutsu* 'Sketches of a hundred things', 22.5 × 16.2cm., Vols. 1 and 2, illustrations in *sumi* and slight colour of various figures, dated Tempō 3 (1832), covers with blue and white designs, good impressions, slight wormage on vol. 2, slightly soiled, one cover damaged (2)

£150-250

REFERENCE BOOKS

128

FENOLLOSA, E. F., *Epochs of Chinese and Japanese art*, Vols. 1 and 2, London 1912; STRANGE, E., *The colour prints of Japan*, London 1906; AMSDEN, D., *The heritage of Hiroshige*, San Francisco, 1912 (duplicates); FICKE, A. D., *Chats on Japanese prints*; STRANGE, E., *Japanese colour prints*, Victoria and Albert Museum, one of 1908 and the other copy of 1913; METZGAR, J. D., *Adventures in Japanese prints*; Los Angeles; TAKAHASHI, S., *The evolution of ukiyoe*, Yokohama 1955; HILLIER, J., *Hokusai*, Phaidon Press, 1955; SIR OTTO BEIT (collection of), *Japanese colour prints*, London 1924; ADDISS, S., *Japanese ghosts and demons*, New York 1985; PRIESTLY, A. F., *How to know Japanese colour prints*, New York 1927; ADDISS, S., *Nanga paintings*, London 1975; BARON SUYEMATSU, *A fantasy of far Japan*, London 1905; SCHRAUBSTADTER, C., *Care and Repairs of Japanese prints*, New York 1948; HOSONO, M., *Nagasaki prints and early copperplates*, Kodansha International 1978; and fourteen other various volumes

(32)

£200-400

127

SADAHIDE (1807-73), *Yokohama kaiko kenbunshi* 'Record of observation of opening of Yokohama Harbour', 24.5 × 17.5cm., Vol. 1, grey covers with embossed pattern, good impression, covers slightly soiled

£150-200

MAP

129

A MAP OF YOKOHAMA, approx. 64 × 186cm., *Gokaiko Yokohama no zenzu* 'Whole map of opening of Yokohama Bay', engraved map of Yokohama and its bay with foreign quarters and Dutch, English, French, American and Russian ships, published by Maruya Tokuzo, mid-19th Century, mounted as a scroll

£700-1,000



[130]

SCREENS

130

A SMALL FOUR-LEAF SCREEN made from parts of a larger screen, in *sumi*, colour and *gofun* on gold paper with mounted Sasaki Takatsuna crossing the Uji river while Kajiwaru Kagesue tightens the girth with a bow between his teeth (old damage), unsigned, early 18th Century, brocade mount, black lacquered wood frame, metal *kanagu* each leaf approx. 45 × 40.5cm.

£700-1,000

131

AN EIGHT-LEAF SCREEN painted in *sumi*, colour and *gofun* on gold sprinkled paper with an expanse of field with waterfalls, streams, flowering cherry trees and pines, unsigned, early 19th Century, slight old damage each leaf approx. 103 × 45cm.

£1,200-1,600



[131]

132

A TWO-LEAF SCREEN painted in *sumi* and colour on gold paper with a meandering row of pine trees, signed *Seisen*, a red square seal, late 19th Century
each leaf approx. 158 × 78cm.

£800-1,200

133

A SIX-LEAF SCREEN, in *sumi* and colour on gold paper with a pine grove, unsigned, 19th Century, old damage
each leaf approx. 156 × 47cm.

£2,500-3,500

134

A PAIR OF SIX-LEAF SCREENS, in *sumi*, colour and *gofun* on gold sprinkled paper, one with clumps of chrysanthemums and *ominaeshi* around a woven fence, and the other with *fuyo*, lilies, Chinese bellflowers, *fujibakama* and other flowers by a fence, stylised gold cloud, unsigned, early 19th Century, minor old damage
each leaf approx. 155.5 × 61.5cm.

(2)

£5,000-7,000

END OF MORNING SESSION



[134] one of a pair



[133]

AFTERNOON SESSION

AT 2.30 P.M.

(Lots 135-296)

NETSUKE

THE PROPERTY OF A LADY

135

AN IVORY *NETSUKE* of a *ho-o* bird, the feathers incised black, the tail feathers curled back under the outstretched wings, the head turned to the right, signed *Shunraku?*, 19th Century
4cm. long

£500-800

VARIOUS PROPERTIES

136

AN IVORY *NETSUKE* of an *oshidori*, the lowered head turned slightly to the left, trailing a leafy stalk, the eyes inlaid with dark horn, unsigned, 19th Century
3cm. long

£400-600

137

A WOOD *NETSUKE* of a seated boy about to perform the *bekkanko* gesture with one hand, while holding a mask at his back with the other, the eyes inlaid in dark horn, signed *Komin*, 19th Century
4cm. high

£250-350

138

AN IVORY *NETSUKE* of a sennin standing in mugwort cape and skirt, holding a large gourd flask in his arms, the hair incised black, traces of red paint to the cloak and face (age cracks), unsigned, late 18th Century
6.8cm. high

£400-600

THE PROPERTY OF A LADY

139

AN IVORY *NETSUKE* of a recumbent *karashishi*, the head turned to the left, the paws splayed, a loose ball in its mouth (the tip of the tail missing), 19th Century
5cm. long

£150-200

140

AN IVORY *NETSUKE* of a crouching Pekinese dog, the head turned to the right, the eyes inlaid in dark horn, a collar around the neck, tied with a bow at the back, 19th Century
9cm. long

£200-300



[139]

[140]

[141]

[142]

[143]

[144]

VARIOUS PROPERTIES

141

AN IVORY SEAL NETSUKE carved as a *karashishi* sitting on its haunches, the head turned to the right, its front paws resting on the back of a cub, signed *Hoshinsai*, 19th Century

3.3cm. long

£400-600

143

AN IVORY NETSUKE of a recumbent *karashishi* with its head turned to the right, a cub climbing on its haunches, unsigned, late 18th Century

5.5cm. long

£400-600

142

AN IVORY NETSUKE of a crouching *karashishi*, its head turned to the right, the right front paw slightly raised, a loose ball in its mouth, the eyes inlaid in dark horn, on an oval base, signed *Gokuyosai*, 19th Century

3.5cm. long

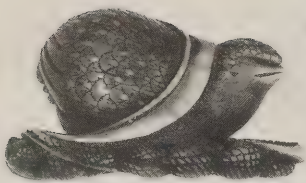
£300-500

144

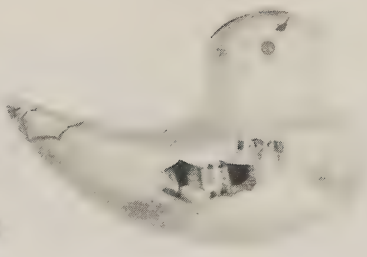
A MARINE IVORY NETSUKE carved as a recumbent *karashishi* and cub, each looking inwards, the hair stained black, unsigned, 19th Century

3.3cm. long

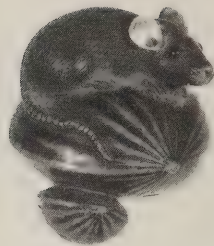
£250-350



[145]



[146]



[147]

145

AN IVORY *NETSUKE* of a quail lying on a millet spray, one leaf trailing over its back, two other leaves curling underneath, the details well rendered in stained ivory, the eyes inlaid with dark horn, unsigned (slight age cracks), 19th Century
4cm. long

£1,000-1,500

VARIOUS PROPERTIES

147

A WOOD *NETSUKE* of a rat seated on a chestnut, a smaller nut attached below, its tail trailing forwards beneath, the well rendered details with good patination, the ears of ivory, the eyes inlaid with dark horn, signed *Chikusai*, 19th Century
3cm. long

£1,000-1,500

THE PROPERTY OF A LADY

146

AN IVORY *NETSUKE* of a stylised swimming duck, the eyes inlaid in red horn, the sides carved in *anabori* style to reveal figures, buildings and trees (gold lacquer repair to the tail feathers), signed *Munenobu*, 19th Century
5.5cm. long

£400-600

148

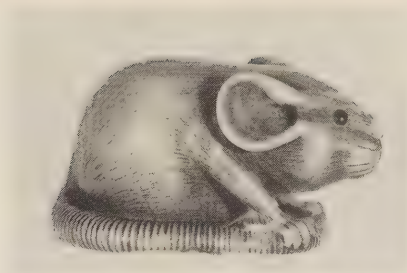
A WOOD MASK CARVING of a grimacing face looking upwards, the pupils stained dark brown, the eyebrows and beard well delineated, signed in a rectangular reserve *Osai*, 19th Century
5cm. long

£200-300

149

AN IVORY *NETSUKE* of a rat, crouching forward with its paws on the tail curling round to form the *himotoshi*, the eyes inlaid in dark horn, unsigned, 19th Century
4.5cm. long

£400-600



[149]

150

A WOOD *NETSUKE* of two hares, the larger with head raised, bearing an alert expression, the ears pressed back, its front paws resting on the back of its young, the eyes inlaid in dark horn, signed *Mitsutoshi*, 19th Century
3.5cm. long

£800-1,200

152

A CARVED IVORY *NETSUKE* of a small macaque monkey seated and imitating the three mystic apes in covering its eyes, mouth and ears with hands and feet (slight age cracks), signed *Mitsuhiro*, with seal *Ohara* (1810-1875)
3cm. high

£1,200-1,800

151

A *HAKO NETSUKE* in copper and *shakudo* woven wire, decorated with geometric patterns, unsigned, attributed to Ihei, 18th Century
3.4cm. wide

A similar example with appliques was sold in these Rooms, 27 October 1987, the Bushell Collection of Netsuke, Part I, lot 316

£400-600



[151]



[153]

[154]

[155]

THE PROPERTY OF A LADY

153

AN IVORY *NETSUKE* of three figures finishing off a statue of a standing *nio*, with hammers and chisels, the large figure wearing a scarf and holding a *vajra*, signed *Tomochika*, 19th Century

5.7cm. high

£300-500

THE PROPERTY OF A LADY

155

AN IVORY *NETSUKE* of Momotaro wearing armour, the back incised with a peach spray, a sword slung at his waist, a pheasant on his shoulder, the right hand grasping a bag of treasure, signed *Mitsuyuki*, 19th Century

5cm. high

£300-500

ANOTHER PROPERTY

154

A WOOD *NETSUKE* of a seated macaque monkey eating a persimmon, the right leg crossed onto the left, the hair finely engraved, the eyes in dark horn (the left ear with a small chip), signed *Masaraku* (Shoraku), 19th Century

4cm. high

£400-600



[156]

[157]

[158]

[159]

156

A FINE WOOD *NETSUKE* of a bamboo section, two cut sprays to one side, the interior with a seated carpenter holding a hammer and a chisel to the node divide, signed *Morita Soko* (1879-1942)

3.5cm. long

£3,000-4,000

158

AN IVORY *NETSUKE* of five figures being greeted by another walking from the rear of a building, two others at a table on a terrace, a pine tree overhanging the scene (minor chips to pine and building), signed *Kaigyokusai*, with seal *Masatsugu* (1813-1892)

3.5cm. long

£4,000-6,000

157

A WOOD *NETSUKE* of a *nio* and a priest wrestling on a lotus leaf, a bowl and club beneath them (the bowl restuck), signed on a rectangular dark horn and ivory tablet *Gyokuso*, early 20th Century

3.8cm. long

£800-1,200

159

A WOOD *NETSUKE* of the old man in the legend of the Shitakiri Suzume opening the small basket full of treasure, signed *Gyokuso* (1879-1944)

4cm. long

Gyokuso was a follower of Miyazaki Joso, and a contemporary of Morita Soko

£1,500-2,000

INRO AND OTHER SAGEMONO

VARIOUS PROPERTIES

160

A FINE AND RARE FOUR-CASE *INRO* of black and brown mottled ground simulating bamboo, decorated in gold and *iroe hiramakie* and *takamakie*, *nashiji* and mother-of-pearl and pewter inlays with cranes, *minogame*, bamboo and pine in Rimpa style, gold *fundame* interior, signed in Tensho characters, 19th Century, attached amber *ojime* 7.8cm.

PROVENANCE:

Roberta Pincus Collection

£3,000-4,000

161

A FIVE-CASE *ROIRO* GROUND *INRO* in gold and *iroe takamakie* and *hiramakie*, shell and metal inlays with cockscombs and *susuki* plants, *nashiji* interiors (a piece of inlay missing), signed *Jokasai*, 19th Century, with amber *ojime* 8.5cm.

£1,200-1,800

162

AN ATTRACTIVE FIVE-CASE *INRO* with brown ground scattered with *kimpun* and *kirikane* with sprays of peonies decorated in gold *takamakie*, *nashiji* interiors, top cases with a side compartment containing a small silvered spoon (a few *kirikane* pieces missing), unsigned, 19th Century, with wood *ojime* 9cm.

£1,500-2,000

163

A FOUR-CASE RED *SABJI* ground *inro* with *roiro* panels decorated in gold and *iroe takamakie* and *hiramakie* with a cockerel on one panel and a hen on the other, *nashiji* interiors, signed *Kokosai*, 19th Century, with a *shippo ojime* 8.7cm.

£1,400-1,800

164

A VERY RARE FOUR-CASE RED STIPPLED LACQUER *INRO* decorated in gold, silver and *iroe hiramakie* with sparrows and bamboo, dark brown lacquered interior (minute chips), signed *Tachibana Gyokuzan*, late 18th Century, with attached *shippo ojime* 9.2cm.

£1,500-2,500



[160]
[163]



[162]



[161]
[164]

165

A FINE SLEEVE *INRO* the outer case with a *roironuri* and *mura-nashiji* ground decorated in gold, silver and *iroe* *hiramakie*, *takamakie*, *kirikane* and *togidashi* with a multitude of *hagi* (bush clover) along a meandering stream, the inner two-case *inro* of *roiro* shading to *rogin-nuri* with autumnal plants in *sumi-e togidashi* beneath a full moon, red lacquer interior, signed *Toyo* (the inner case and interior slightly rubbed), 19th Century, with blue glass bead *ojime*
5.6cm. £2,500-3,500

168

A SIX-CASE *ROIRO* GROUND *INRO* decorated in gold and *iroe togidashi* with variations of the character 'ju', meaning longevity, *nashiji* interiors (slight old damage), unsigned, 19th Century, with rectangular agate *ojime*
7.8cm. £1,000-1,500

166

A FINE FOUR-CASE *ROIIRONURI INRO* decorated in *mura-nashiji*, *kimpun* powder, gold, silver and *iroe hiramakie*, *kirikane*, gold and silver *togidashi*, with groups of quail among *hagi* (bush clover) (*nashiji* interiors very slightly rubbed), signed *Shigehide*, early 19th Century, with attached wood *ojime*
8.6cm.

PROVENANCE:

Roberta Pincus Collection

£3,000-4,000

167

A FINE AND HANDSOME FOUR-CASE *INRO* decorated in gold *heidatsu*, *iroe togidashi* and inlaid in *aogai* on a *roironuri* ground with *Raijin* above clouds casting lightning bolts on scurrying villagers below, *nashiji* interiors, signed *Matsudaira-ke Shogyokusai*, with an attached matching *ojime inro* 8.6cm.
netsuke 3.1cm. £5,000-7,000

169

A FOUR-CASE *INRO* decorated in gold and *iroe takamakie* on a *roironuri* and *togidashi* ground with villagers watching a cockfight seated beside a large bamboo cage, *nashiji* interiors, signed *Masayuki*, 19th Century
9cm.

PROVENANCE:

Pongibaud Collection

£3,000-5,000



[165]
[168]



[167]



[166]
[169]



[170]

[171]

[172]

[173]

170

A SIX-CASE *ROIRO* GROUND *INRO* with numerous variations of the character 'ju' meaning longevity, decorated in gold, silver and *iroe hiramakie*, *nashiji* interior, unsigned, 19th Century
8.8cm.

£800-1,200

172

A FOUR-CASE *INRO* decorated in gold *hiramakie* and silver *togidashi*, with autumn grasses and flowers on a *mura-nashiji* ground, the reverse with a grasshopper on similar plants beneath a moon emerging from clouds, *nashiji* interiors (minor chips), signed *Gyokkosai*, 19th Century, with an attached amber *ojime*, and gold lacquered *manju* decorated with an insect beside plants, signed *Reisai*
8.5cm.

£800-1,200

171

A SMALL FOUR-CASE *INRO* of scattered *roiro* ground decorated in gold and *iroe hiramakie* and *aogai* inlays with a cockerel, hen and chicks among *shukaido* plants, a hen perched on a broken drum, *roironuri* interiors, unsigned, late 18th Century, with amber *ojime*
6cm.

PROVENANCE:
Roberta Pincus Collection

£1,400-1,800

173

A FOUR-CASE *INRO* decorated in gold and black *hiramakie* on a gold *fundame* ground with Hina dolls amongst willow and peach branches, *nashiji* interiors (slight old wear and minor restoration), signed *Bunen*, 19th Century
8.5cm.

£300-500



[174]

174

A FINE FIVE-CASE ROIRONURI INRO decorated in gold, silver and *iroe hiramakie* and *takamakie*, *fundame* and *kirikane* with various fish and sea shells, two bamboo baskets behind, *nashiji* interiors (minute chips), signed *Tatsuke Kokosai*, 19th Century, with an attached bead *ojime* 8.8cm.

£10,000-13,000

175

A FINE FOUR-CASE *INRO* decorated in gold *hiramakie*, *takamakie*, *kirigane* and *iroe takazogan* on a *kinji* ground with a courtier picking maple leaves to warm his *sake*, the reverse with a back view of his attendant holding his sword, *gyobu* interiors, signed *Jokasai* (some small pieces of *kirigane* missing, tiny chips), 19th Century
10cm. £2,000-3,000

178

A FINE FOUR-CASE *KINJI INRO* decorated in gold *hiramakie*, *takamakie*, *kirigane* and *hirame*, with a dragon leaping up a waterfall surrounded by clouds, the reverse with a carp rushing down a foaming leap, beside pierced rockwork, *nashiji* interiors, signed *Suzuki Nobujin?*, 19th Century
8.5cm. £4,000-5,000

176

A SMALL FOUR-CASE *KINJI INRO* decorated in *iroe togidashi* and gold *hiramakie* with two rats eating beans, *nashiji* interiors (very slightly rubbed), signed *Nanto Matsuya Bunzo*, 19th Century
6.8cm.

PROVENANCE:
Wrangham Collection

£1,200-1,600

179

A FIVE-CASE *INRO* decorated in gold and silver *hiramakie*, *kirikane* and *hirame* on a *nashiji* ground with water-wheels in the Yodo river, the reverse with a cascade, *nashiji* interior (some old wear and slight damage to the *himotoshi*), early 19th Century
8.6cm. £400-600

177

A FINE FOUR-CASE GOLD *FUNDAME GROUND INRO* decorated in gold, silver and *iroe hiramakie* and *takamakie*, silver dust and small ivory inlay with the scene of Minamoto no Yorimasa, a 12th Century poet and archer, aiming at *nue*, *nashiji* interiors, signed *Koryusai*, 19th Century, with attached boxwood *ojime*
8.4cm.

PROVENANCE:
James Orange Collection

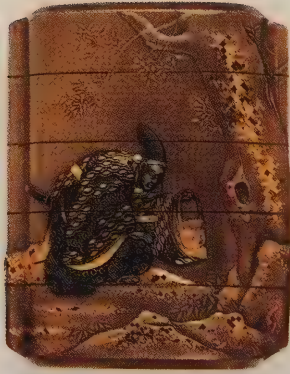
£4,500-5,500

180

A FOUR-CASE *INRO* decorated in gold and black *hiramakie* and *hirame* on a *nashiji* ground with a Chinese scholar with an attendant beside chrysanthemums, the reverse with a figure with a wide-brimmed hat reading a book, signed *Kajikawa* (partly relacquered and old wear), 18th Century and later, 8.6cm. long; and a three-case lacquered wood *inro* decorated in gold and *iroe hiramakie* and inlaid with mother-of-pearl with two *Ohara-me* carrying faggots (old wear and some damage), signed *Kanshosai*, 19th Century
7.5cm. (2)
£400-600



[176]



[175]



[178]



[177]

181

A FOUR-CASE CARVED RED LACQUER *INRO* with a group of figures in relief standing beneath a pine tree, decorated in black, red, yellow and green lacquer; and another large four-case *inro* decorated in gold and silver *hiramakie* and *takamakie* with buildings in a landscape (both damaged and restored), both unsigned, late 18th/early 19th Century

(2)

£400-600

184

A ROOTWOOD *TABAKO-IRE* inlaid in mother-of-pearl and bone with a snake entwined through the wood among flowerheads and leaves, bone *ojime* of a skull, and wood *kiseruzutsu* with inlaid snail and insects, unsigned, the *tabako-ire* 10cm. wide; and a bamboo *tabako-ire*, carved in low relief with peony issuing from rockwork, lacquered *ojime*, both 19th Century

9.5cm. long

(2)

£300-500

182

A THREE-CASE *INRO* decorated in gold lacquer and inlaid *aogai* with narcissus and grasses against silvered lotus leaves, on a scattered *gyobu* and *nashiji* ground, the interior on a *kinji* ground, with a matching *manju netsuke* decorated with scattered flowerheads (*gyobu* missing, some rubbing), unsigned, 19th Century

7.5cm.

£400-600

185

A LACQUER *KISERUZUTSU* decorated in *ishimeji*, gold *hiramakie*, *iroe takazogan* on a *sabiji* ground with a temple servant standing beside a *torii*, copper rim and ring attachment, the case containing gilt-metal and bamboo pipe decorated in *iroe hirazogan* with *fuyo*, the pipe signed *Masayoshi*, both 19th Century

pipecase 20.7cm.

£300-400

183

A LACQUER *TONKOTSU* decorated in gold, silver and red *hiramakie*, *nashiji* and *hirame* on a *roironuri* ground and inlaid with mother-of-pearl and two applied lacquered wood *karashishi*, prowling amongst peonies and rocks (minor restoration), signed *Shukai*, 19th Century

12cm. high

£1,000-1,500

186

A STAG-ANTLER *KISERUZUTSU* carved with panels of *ho-o* birds, floral and wave pattern, 18.5cm. long; another carved and pierced with pine, bamboo and plum blossoms, 21cm.; a lacquered bamboo *kiseruzutsu* decorated in metal *takazogan* with a carp and two minnows, 21cm. long; two plain cases, one bamboo, one wood, 19.5cm. and 23cm. long; a rootwood *kiseruzutsu*, with accompanying cane pipe, 23cm. long (some old wear and damage), all unsigned, 19th Century

(6)

£200-300



[187]

CLOISONNE

THE PROPERTY OF A LADY

VARIOUS PROPERTIES

187

A LARGE CLOISONNÉ CHARGER decorated in various coloured enamels on a pale blue ground, with three cranes standing amongst autumnal maple, chrysanthemums, daisies, irises and other flowers, within a border of stylised flowerheads on a black ground, late 19th Century
76cm. diam.

£3,000-4,000

188

A PAIR OF MORIAGE ENAMEL VASES, the pale green ground decorated with budding and flowering peony sprays in tones of green, pink and yellow (hairline cracks and bruises), stamped mark of *Hattori*, Meiji period
12cm. high

(2)

£300-400



[189]

†189

A PAIR OF CLOISONNÉ ENAMEL SLENDER OVIFORM VASES each worked in silver wire with birds in flight among magnolia, daisies, peonies, grasses and other flowers below wisteria and cherry blossom, on a midnight blue ground, unsigned, late 19th Century
38.5cm. high

(2)

£2,000-3,000

190

A CLOISONNÉ VASE delicately worked in gold and silver wire on a midnight blue ground, with three birds in a flowering cherry tree above peonies, the reverse with trailing wisteria above daisies, the neck with stylised flowerheads, gilt copper rim (slight pitting to enamel ground), metal base, Meiji period
12cm. high

£400-600



[190] [191]

[192] [193]

[194]

191

AN ENAMELLED VASE of ovoid form, with short slightly flaring neck, decorated in coloured enamels on a graduating light blue *ginbari* ground, with flowering irises, applied with silver mounts, signed *Nishi*, Meiji period 12.5cm. high
wood stand and fitted box

£400-600

192

A CIRCULAR CLOISSONNÉ DISH worked in silver wire, centrally decorated with a cockerel, hen and chick before flowers on a grey ground, within a border of shaped panels of *ho-o* and stylised flowerheads, on a dark red ground (slight crazing to enamels), Meiji period
30.8cm. diam.

£500-700

193

A SQUARE CLOISSONNÉ BOX AND COVER with canted corners, worked in silver wire with a *ho-o* above a *fuji* spray, the border with alternating panels of scrolling flowerheads and *kiri*, the sides with further flowerhead panels and cell-pattern, all on goldstone and black grounds, the base with a rectangular silver wire signature *Nagoya Honda* (minor enamel chipping), Meiji period
13cm. wide

£400-600

194

A CLOISSONNÉ VASE decorated in pink, yellow and green enamels on a red ground with orchid flowerheads, silver rims (minor scratches), Ando Jubei mark, late 19th Century
25cm. diam.

£400-600



[195]

[197]

[196]

[198]

[195]

†195

A PAIR OF CLOISONNÉ ENAMEL SLENDER TAPERING VASES each worked in silver wire with egrets wading and flying above clumps of bamboo, on a midnight blue ground, between formal borders, signed *Daikichi*, late 19th Century 24cm. high

(2)

£1,500-2,500

197

A SQUARE CLOISONNÉ VASE worked in varying thicknesses of silver wire with numerous flowers including plum blossom, irises, chrysanthemums, *kikyo* and hydrangea amongst grasses, on a midnight blue ground applied with a silver foot and rim (small rim and foot dent, small enamel piece missing from neck), engraved *Dai Nihon Hayashi Kodenji sei*, 19th Century 15cm. high

£300-500

196

A CLOISONNÉ VASE of broad ovoid form worked in various thicknesses of silver wire, with fine butterflies on a midnight blue ground, the neck and foot with borders of butterflies and prunus blossom (minor chip repair beneath rim and minor scratches), stamped mark of *Ogasawara Shuzo*, Meiji period 18.3cm. high

£2,500-3,500

198

A SQUARE CLOISONNÉ VASE worked in silver and gold wire with a bird in flight below hanging wisteria, on a midnight blue ground, signed on a metal tablet *Kin'unken*, Meiji period 16cm. high

£600-800



[199]

199

A FINE ENAMELLED SILVER TEAPOT AND COVER with an upright loop handle simulating canework, the spout as a flower bud, the baluster body worked in gold and silver wire and translucent enamel with a band of peonies within a basket weave design connected by interwoven cords, the domed cover similarly decorated with peonies and surmounted by a cicada finial (minor restoration), stamped triangular mark with *S.M.*, Meiji period
17cm. high

£3,000-4,000

200

A VERY FINE CLOISONNÉ VASE of rounded rectangular form delicately worked in varying thicknesses of silver wire with four panels on grey and pale blue grounds, each with birds among numerous trees and flowers, including maple, wisteria, chrysanthemum, lilies, hibiscus, irises, wisteria, peonies, plum blossom and grasses, the black ground decorated with *kiri*, peonies and scrolling foliage between formal borders, applied with silver mounts, signed

Daihei, Meiji period

31cm. high

Daihei was the studio name of the cloisonné artist Ota Hyozo, of Aichi Prefecture

£7,000-9,000





[201]

SILVER

THE PROPERTY OF A LADY

201

A SILVER BALUSTER VASE AND DOMED COVER chased in relief overall with flowering irises growing from a river, the cover with a keyfret collar, all on a beaten stippled ground (silver cover of base missing), 19th Century
31.5cm. high

£600-800



[202]

VARIOUS PROPERTIES

202

A WOOD AND SILVERED METAL GROUP OF A SULPHUR-CRESTED COCKATOO perched on a gnarled branch of rootwood, the feathered details realistically rendered, signed . . . *mitsu saku*, late 19th Century
43.5cm. high

£2,000-3,000

203

A SILVER *KODANSU* engraved with roundels of chrysanthemums, plum and cherry blossom, wisteria, lilies, bamboo and other flowers, loop handle and flowerheads knops to the black lacquered drawers (one hinge section missing, one *kanagu* bent), silver marks, inscription to the interior
12 × 10 × 8.5cm.

£300-500



[204]

BRONZES AND OTHER METALWORK

204

AN INLAID SHAKUDO MINIATURE CABINET decorated in *iroe hirazogan* and *takazogan*, with two doors applied with a nobleman leaning on a staff, and two ladies, one holding a child, surrounded by a border of irises, worked in gilt, silver and *shibuichi*, the sides with cranes and quail amongst pine and peony, the interior with six drawers with bird and insect handles, the interior of the doors decorated with the legend of Saru Kani Kassen (some patination rubbing), unsigned, Meiji period
11cm. high

£2,000-3,000

205

A KOMAI SLENDER OVIFORM VASE decorated in *honzogan* with a central band of a dragon clutching a sacred pearl, between further bands of butterflies, leafy vines and *mon* (minute dents), unsigned, Meiji period
15cm. high

£400-600

206

A FINE KOMAI INLAID IRON MINIATURE CABINET with four drawers worked in *honzogan* with landscape scenes, birds in flight, butterflies and floral sprays, on a ground of leafy vines, Meiji period
6cm. high

£1,000-1,500



[206]

207

AN EXPORT GILT NANAKO AND BLACK LACQUER CIRCULAR SNUFF BOX, bearing gilt panels richly decorated with pagodas, birds and flowers in *hirazogan* on the box and *takazogan* on the cover, the interior gilt, unsigned, 18th/early 19th Century
6cm. long

An interesting example of this metalwork style, long supposed to be Chinese, devised for the Dutch market and employed mostly in snuff and tobacco boxes, cups, sword hilts and other small objects during the period from the late 17th to the early 19th Century. Its inspiration would appear to be the 17th Century Mino-Goto school and its *minobori* technique, but with the gilt and *shakudo* transposed

£500-700

208

A RARE GILT NANAKO AND BLACK LACQUER VASE of lozenge cross-section, decorated with four shaped recessed gilt panels, of fishermen, figures, monkeys, deer and birds beneath peach sprays, plum blossom and pine, in *hirazogan* to the neck and *takazogan* to the panels (minute dents to neck and foot), late 18th/early 19th Century
10cm. high

£800-1,200



[207]

[208]



[209]

209

A BRONZE GROUP OF AN ELEPHANT being attacked by two tigers one being trampled underfoot, the other clinging to the elephant's back, ivory tusks, signed *Tsunemitsu*, Meiji period
43cm. high
rootwood stand

£1,200-1,800

210

A BRONZE CYLINDRICAL VASE decorated in relief with a flowering cherry tree, the details silvered and gilt, signed to the side *Kazuaki*, and to the base *Kyoto Kuroda zo*
22.3cm. high

£400-600



[211]

211

A LARGE BRONZE JARDINIÈRE, the well rounded body cast in relief with a herd of elephants, some with their trunks raised standing on a riverbank, five baby elephants cast as the feet, signed on a raised tablet *Dai Nihon Genryusai Seiya zo* (minor damage), Meiji period
50cm. diam.

£800-1,200



[212]

THE PROPERTY OF A GENTLEMAN

212

A BRONZE FIGURE OF A WARRIOR striding forward wearing a flowing cloak and helmet (part of the item in his hand missing, one sword damaged), 26.5cm. high, wood stand; and another of a hunter striding forward spearing a sparrow, a basket tied to his waist, both signed *Yoshimitsu*, Meiji period

24.5cm. high

attached wood stands

(2)

£800-1,000



[213]

[214]

[214]

VARIOUS PROPERTIES

213

A BRONZE MODEL OF A YOUNG BOY kneeling, wearing a jacket and trousers and rope sandals, the details realistically rendered (items missing from the hands), signed *Sotomitsu* 23cm. high

£700-900

214

TWO BRONZE MODELS OF LADY DANCERS holding open fans, one standing, the other kneeling, both with their right arms raised, one holding her sleeve, their *kimono* and *obi* incised with floral designs, signed *Kaisei saku*, with impressed stamp *Seiya saku*, Meiji period

21cm. and 28cm. high

(2)

£800-1,200



[215]

THE PROPERTY OF A LADY

215

A LARGE PAIR OF BRONZE TAZZAE on tripod mythical mask feet, each of baluster form cast in relief and inlaid in silver, gold and copper, with panels of *ho-o* birds amongst trailing leaves, and grasshoppers amongst fruiting vines attached to canes, the handles in the form of *ho-o* (slight denting, the tip of one handle missing), unsigned, 19th Century
39.2cm. high

(2)

£800-1,200



[216]

THE PROPERTY OF A GENTLEMAN

216

A LARGE PAIR OF BRONZE VASES each with a shouldered body, worked in *iroe takazogan* and decorated with pheasants perched on flowering trees, watching smaller birds in flight, the shoulder with *kiku* blooms, the neck with several butterflies (handles and inset bases missing, some onlay missing), signed *Gyokutosai* and seal, Meiji period

98cm. high

later English fitted wood stands

(2)

Gyokutosai was the studio name of Kazukiyo, who worked in Tokyo during the latter half of the 19th Century

£15,000-20,000



[217]

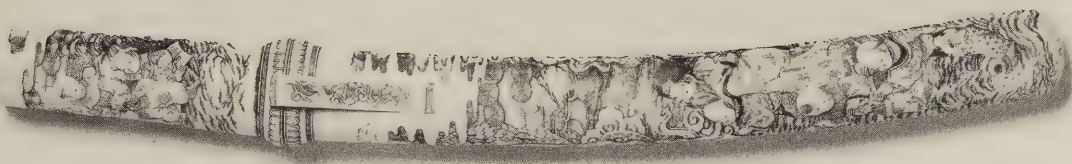
ANOTHER PROPERTY

217

A PAIR OF INLAID BRONZE VASES each of tapering cylindrical form with double mask and tongue applied handles, inlaid in *shibuichi*, *shakudo*, bronze, copper, silver and gilt, with peacocks and other birds amongst peonies and hibiscus branches beside a riverbank (some rubbing), unsigned, Meiji period
34.5cm. high

(2)

£1,000-1,500



[218]

IVORIES

THE PROPERTY OF A GENTLEMAN

218

A *TANTO* and attached *kozuka* mounted in ivory, the hilt and scabbard carved in relief with sages, goddesses and *karako* at various pursuits, before buildings, pine and cloud scrolls, signed *Shungyoku* (*tsuba* missing), late 19th Century
48cm. long

£1,200-1,800

220

AN IVORY CARVING OF A SEATED MASK MAKER and his boy attendant, the man holding up the mask of Okina, while the boy works with a mallet and chisel on a mask of Hannya, the mask of Okame on a tree stump before them, signed on a rectangular red tablet *Ryusei*, late 19th Century
11.3cm. wide
wood base

£600-800

VARIOUS PROPERTIES

219

AN IVORY *OKIMONO* of a lady with a long sleeved *kimono* holding a basket of flowers in one hand and the sleeve of her *kimono* in the other (neck damaged), signed on a red lacquer tablet *Hidemitsu*, late 19th Century
26.5cm. high
wood stand

£600-800

221

AN IVORY BRIDGE CARVING OF A FAMILY gathering vegetables and fruit, the man sits on a tree stump filling his pipe, the lady and three children gather maize, persimmons and grapes into two baskets (minor damage), signed *Chogetsu*, late 19th Century
32.5cm. long
carved wood stand with bamboo sprays

£400-500

THE PROPERTY OF A LADY

222

AN IVORY *OKIMONO* of an old woman kneeling on the floor and kneading dough, her trousers and bun stained black (age cracks), unsigned
7.5cm. high

£500-700

223

A CARVED IVORY *OKIMONO* of an old Chinese man wearing a padded jacket, the jacket stained, the details stained and well rendered (minor piece missing), signed *Bundo*
13.6cm. high

£300-500

THE PROPERTY OF A GENTLEMAN

224

AN IVORY CARVING of a tradesman crying out at a toad at his feet, next to a bucket broken from his rod, he holds a small basket of *sakura-mochi* in his right hand, his sleeveless jacket stained black, the toad green (minor damage), signed on a rectangular tablet *Toshimitsu*, Meiji period
18cm. high

£700-900

VARIOUS PROPERTIES

†225

AN IVORY CARVING of a young boy standing with a *daikon* under his right arm, while holding a bat by a wing and an ear (age cracks), signed *Chikakazu*, Meiji period
23cm. high

£600-800

†226

AN IVORY CARVING of a hunter standing on a leaf strewn ground, in a fur jacket, trousers and reed leggings, shielding his eyes with his left hand, the right holding his gun, a rabbit suspended from his waist, his trousers inlaid in Shibayama style, the butt of the gun in dark horn, his waistband in wood (age cracks), signed on a rectangular red tablet *Ikkosai Seishu*, late 19th Century
23.5cm.

£2,500-3,500

227

AN IVORY CARVING OF A STANDING GIRL DANCER holding an open fan in her raised left hand, a closed fan in her right, the *obi* and *kimono* decorated in low relief with cell pattern and cranes above foaming waves (minor damage and age cracks), signed *Dosai*, late 19th Century
22cm. high

£600-800



[223]

[222]

[224]



[225]

[226]

[227]

228

AN IVORY CARVING OF A GIGAKU DANCER, the right leg slightly raised, beating a drum at his waist with two sticks held in his hands, his clothes decorated in the Shibayama style (some old damage and small section of *katana* missing), signed on a rectangular red lacquer tablet *Muneyuki*, Meiji period
13.5cm. high

£300-400

†231

AN IVORY GROUP of a cormorant fisherman and his son, the man wearing a reed apron, skirt and leggings, a cormorant standing on his left shoulder, attached by a rope held in his right hand, both holding strings of fish, unsigned, late 19th Century
17.5cm. high

£300-500

229

AN IVORY GROUP of a kneeling tradesman weighing three hanks of silk on a pair of balances, and a small boy looking up at him, his hand resting on two books, a three drawer cabinet and smoking set between them, signed on a rectangular red tablet *Okawa*, and in a rectangular reserve *Munenori*, late 19th Century
7.3cm. long
wood stand

£1,200-1,800

232

A CARVED IVORY GROUP of Daikoku and a small boy seated at his side, the Immortal holding his mallet above his head, his right foot raised on a sack of coral, the coral inlaid, a small jardinière of coral at his feet (small pieces missing), signed on a rectangular tablet *Shugetsu*, late 19th Century
14cm. high

£600-800

230

AN IVORY CARVING of the old man in the legend of the 'Tongue-cut Sparrow', holding the lid of the smaller basket in his hands, while showing his delight as he looks into the overflowing treasure, a scroll and some coins at his feet (some damage), signed on a rectangular red tablet *Seiga*, late 19th Century
10cm. high

Cf. A similar example sold in these Rooms, 16 June 1988, lot 224
£1,200-1,600

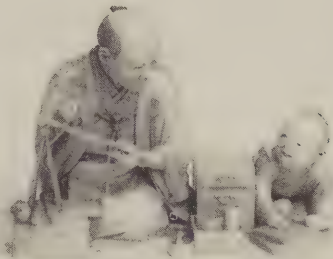
233

AN IVORY CARVING OF A WARRIOR, blowing into a conch shell, dressed in military dress, a short sword tucked into the sash around his waist, signed *Masamune to*, late 19th Century
18cm. high

£400-600



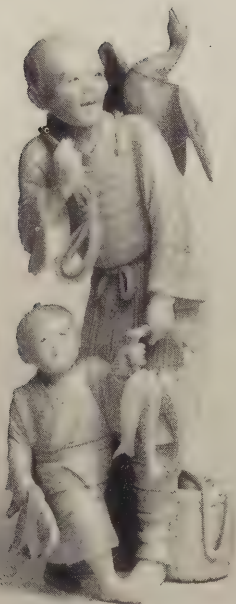
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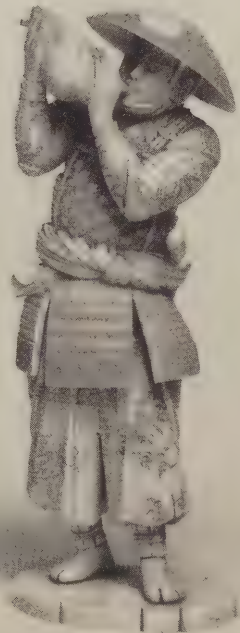
[230]



[231]



[232]



[233]



[234]

THE PROPERTY OF A GENTLEMAN

234

A CARVED IVORY GROUP of a boat with merchants, a *samurai*, a nobleman and a boatman, the details finely rendered (some pieces missing, small damages and the nobleman loose), signed on the base of the boat *Hoshinsai Reigyoku*, late 19th Century
39.2cm. long

PROVENANCE:

Sir Trevor Lawrence Collection

£400-600



[235]

VARIOUS PROPERTIES

235

A DETAILED IVORY CARVING OF JUROJIN, wearing flowing robes, holding a bamboo staff in his right hand, from which two *makemono* and a *reishi* spray are suspended by cords, a further *reishi* spray in his left hand (age cracks), signed on a rectangular red tablet *Kyoko*, Meiji period 37.5cm. high wood stand

£3,000-5,000



[236]

†236

AN IVORY CARVING of a bearded old man wearing flowing robes and a hat of hexagonal form, leaning on a staff held in his right hand and holding a basket of flowerheads and a spray of flowers in his left, a tobacco pouch modelled as a terrapin in his waistband (minute chips), signed *Seikyo*, Meiji period
24cm. high

£1,200-1,800



[237]

THE PROPERTY OF A LADY

237

AN IVORY *OKIMONO* of a lady carrying a boy on her back, the boy holding a stick (minor chips and a piece missing), signed *Tomôchika* and *kakihan*, late 19th Century

17.5cm. high

£500-700

VARIOUS PROPERTIES

238

AN IVORY CARVING OF A FARMER carrying three bound bamboo shoots looking down at a puppy playing with another shoot that has slipped out of the ropes, late 19th Century

15cm. high

£400-500



[239]

239

AN IVORY GROUP OF THE SHICHIFUKUJIN, and three attendants, the Immortals with their own attributes, on top of a cylindrical dais, one attendant beating a drum on a rectangular platform, the wood planks well delineated, signed on a rectangular red tablet *Jogyoku*, late 19th Century

21.3cm. long
wood base

£1,200-1,800

240

AN IVORY *OKIMONO* of a man carrying a basket of fruit, a monkey climbing on to his head, signed on a red lacquer tablet *Gyoko*, late 19th Century

21.5cm. high
wood stand

£600-800



SHIBAYAMA

[241]

241

A SHIBAYAMA STYLE TUSK VASE inlaid in mother-of-pearl and stained ivory with a cockerel and hen perched in a flowering cherry tree, above peonies and wisteria, the reverse with a wild goose in flight above flowers beside tree stumps, pierced wood stand (small pieces of inlay missing), signed on a stained ivory oval tablet *Masamitsu*, Meiji period
60cm. high

£1,500-2,200

242

A THREE-CASE-SHIBAYAMA STYLE IVORY *INRO* decorated on one side with a hanging basket of flowers including peony, plum blossom and *kiku*, the reverse with a bird flying amongst similar flowers (minor inlay missing), unsigned, 9cm. long, with a matching *ojime* with plum blossom, and a *netsuke* of a sleeping boy, Meiji period

£600-800



[243]

†243

AN IVORY AND WOOD GROUP of a bearded warrior standing with his sword drawn, above a dragon coiled around pierced rockwork, the warrior's clothing decorated in the Shibayama style with stylised flowerheads (age cracks, scabbard restuck), unsigned, Meiji period

30cm. high
wood base

£1,200-1,800

244

AN IVORY PAPERKNIFE decorated in the Shibayama style, and modelled as a man holding a large gourd surmounting a rectangular seal, the blade with birds, butterflies and insects amongst trailing gourd vines in gold *hiramakie*, Meiji period

£400-600



[245]



[246]

245

A WOOD AND SHIBAYAMA STYLE CAPARISONED ELEPHANT, supporting a lotus pedestal on its back, a smaller one on its head, the sides hung with tasselled panels carved with scrolls, a mallet and other items, over a richly jewelled harness (minor restoration and inlay missing), Meiji period
21cm. long

£600-800

246

A SHIBAYAMA STYLE IVORY CARVING OF A CAPARISONED ELEPHANT, standing supporting a lotus pedestal on its back, smaller ones on its neck and head, the sides hung with panels over a richly jewelled harness, on a fitted wood stand (some inlay missing), Meiji period
16cm. long

£2,000-3,000



[247]

247

A PAIR OF SILVER VASES with inset Shibayama style ivory panels, each with applied dragon handles and a splayed, pierced foot, the panels decorated with an eagle and other birds amongst various flowers including cherry and plum blossom, chrysanthemums and wisteria, the bodies in coloured enamels with flowerhead and foliage designs (minor inlay missing), signed on a rectangular gilt-metal tablet *Komei*, Meiji period
22cm. high

(2)

£1,000-1,500

SATSUMA

248

A SATSUMA BALUSTER VASE decorated in coloured enamels and gilt, with plum blossom branches and flowering chrysanthemums amongst bamboo trellis, between formal borders of lappets, clouds scrolls, cell pattern and *mon* (slight cracks to right of foot), signed *Yasuda*, with enamelled *mon*, Meiji period
20.5cm. high
wood stand

£400-600

249

A PAIR OF SATSUMA PLATES decorated in various coloured enamels and gilt each with a central roundel of butterflies overlapped by three further roundels containing *bijin* and children at leisure, on a ground of various flowers, signed *Ryozan*, late 19th Century
24cm. diam.

(2)

£600-800

252

A SATSUMA SQUARE *KOGO* with canted corners decorated in coloured enamels and gilt, with figures before a temple and shrines in a mountainous and wooded landscape, the interior with a figure on a bridge in a mountainous river landscape, signed *Fuzan* in red and *Kinkozan zo* in gilt, Meiji period
6.8cm. wide

£800-1,200

253

A PAIR OF KINKOZAN COMPRESSED GLOBULAR VASES with tall flaring necks, each with two shaped panels of a bird flying above rushes covering peonies attached to canes by a river, and wisteria, peonies and other flowers beside a small wooden bridge over a stream, the blue ground gilt with bamboo sprays and trailing flowers (enamels crazed, slight rubbing), signed *Kinkozan zo*, 19th Century
23.5cm. high

(2)

£1,500-2,000

250

A SATSUMA SQUARE JAR AND INNER COVER decorated in various coloured enamels and gilt with figures hurrying across a bridge in a sudden shower, the reverse with birds flying among peony and chrysanthemums under a maple tree beside a river, the shoulder with flowerheads (the cover chipped, outer cover missing), signed *Rokuzan* with enamelled *mon*, Meiji period
11.5cm. high

£600-800

254

A SATSUMA *KOGO* decorated in various coloured enamels and gilt, the cover with figures at leisure before a *tsuitate* painted with Mount Fuji, the interior with tea utensils, furniture, butterflies and flower sprays, signed *Seichizan*, Meiji period
12.8cm. diam.

£500-700

255

A KYO-SATSUMA VASE decorated in various coloured enamels and gilt with ladies holding their parasols and wandering through a garden landscape beside pavilions and temples admiring the blossoms, Mount Fuji in the distance, the landscape divided by a band of scrolling *karakusa* and geometric designs, the shoulder with *ho-o* birds on an abstract ground, the everted neck with a band of geometric design, gilt rims, signed *Zenkozan*, late 19th Century
19cm. high

£500-700

251

A SATSUMA VASE decorated in various coloured enamels and gilt with two shaped panels of ducks swimming in a landscape of grapevines and flowers, and figures holding trays of food in a fenced terrace, on a brown ground of *kikko* and *hanabishi* panels (slight rubbing to the gilt), impressed mark of *Kinkozan*, Meiji period
14.5cm. high

£500-700

256

A SATSUMA KORO decorated in various coloured enamels and gilt, the globular body on tripod feet, with sprays of chrysanthemums and grasses behind brushwood fences, the pierced cover with a *karashishi* finial, signed *Kizan*, with gilt *mon*, 19th Century
11.5cm. high

£300-500

257

A SATSUMA VASE AND COVER with loop handles, decorated in various coloured enamels and gilt with a cockerel and hen and two pheasants in a river landscape, amongst maple, bamboo, peony, *kiku*, and other flowers, between formal borders, the domed cover similarly decorated (slight gilt wear to the cover), signed *Kinkozan*, Meiji period
12cm. high

£1,200-1,800

258

A SATSUMA SLENDER PEAR-SHAPED VASE decorated in various coloured enamels and gilt with two ladies embroidering, and other figures at various pursuits, the waisted neck with autumnal maple leaves, signed *Yabu Meizan*, Meiji period
9cm. high

£500-700

259

A SATSUMA VASE of tapering square section, enamelled and gilt with alternating panels of wisteria and hanging ivy, the leaves decorated with designs including cloud, wave and T-pattern, all above a meandering river, signed *Kazuyama*, with gilt *mon*, 19th Century
12cm. high

£600-800

260

A KYOTO SLENDER TAPERING VASE decorated in various coloured enamels and gilt with two ladies and a child holding a basket of flowers in a garden strewn with flowers including wisteria and chrysanthemums, between bands of dense foliage, signed *Kinkozan zo*, original factory label, *S Kinkozan*, Kyoto, Japan, Meiji period
24.2cm. high

£400-600

261

A PAIR OF SATSUMA VASES with moulded mask handles, decorated in coloured enamels and gilt, each with a continuous scene of figures in a festival procession, some carrying floats, with Mount Fuji in the background, between bands of lappets and *kiku*, signed *Takatame?*, late 19th Century
10.3cm. high

(2)

£700-900

262

A SATSUMA TAPERING SQUARE VASE AND COVER with elephant head loop handles, decorated in coloured enamels and gilt with a panel of two *bijin* in a garden of maple, peony and grasses, the reverse with fishermen in a mountainous riverscape, the sides with butterflies amongst flowers and grasses, the domed cover with a *kiku* finial, signed *Kinkozan*, Meiji period
15.8cm. high

£1,500-2,000



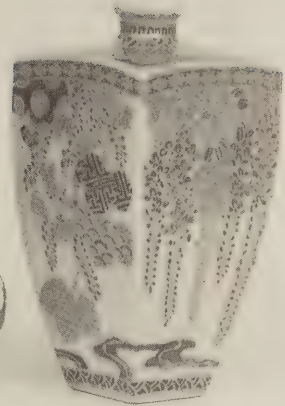
[256]



[257]



[258]



[259]



263

A SATSUMA VASE OF OVOID FORM with moulded cream glazed lappets to the shoulder boldly enamelled and gilt with *kiku* and plum blossom behind pierced fences, the reverse with bamboo and *kiku* issuing from pierced rockwork, all between formal borders, signed *Dai Nihon Satsuma yaki Tomonobu*, with enamelled *mon*, Meiji period
22cm. high

£4,000-5,000

264

A SATSUMA TRIPOD KORO decorated in various coloured enamels and gilt, with a continuous band of flowering chrysanthemums and peonies, above three shaped panels of fruiting peach sprays, the neck with a band of formal pattern, silvered cover pierced with *kiku* (slight staining to underneath), signed *Nidai Kizan*, with enamelled *mon*, Meiji period
20cm. high

£2,000-2,500

265

A SATSUMA LOBED OVIFORM VASE decorated in various coloured enamels and gilt with shaped panels of *kiku* behind brushwork fences, alternating with *ho-o* birds amongst scrolling flowerheads, the shoulder with lappets and the neck with a band of keyfret, signed *Satsuma yaki*, with enamelled *mon*, 19th Century
24.2cm. high

£2,000-3,000

266

A SATSUMA VASE with tall cylindrical neck, decorated in various coloured enamels and gilt with a flowering plum blossom tree behind latticework, gilt *mon*, signed *Satsuma yaki*, Meiji period
25cm. high

£1,200-1,800

267

A SATSUMA KORO modelled as a recumbent chicken, decorated in various coloured enamels and gilt with shaped panels of chrysanthemum flowerheads, stylised *ho-o* birds and geometric patterns, on a ground of various enamelled *mon*, the pierced cover with a bird finial (cover restored, mantle with minor chips), signed *Kizan zo* with enamelled *mon*, Meiji period
17.5cm. long

£1,200-1,800

268

A SATSUMA GROUP OF KANNON SEATED ON A CAPARISONED ELEPHANT, its head turned slightly to the left, decorated in various coloured enamels and gilt, the tasselled trappings with *ho-o* birds and *kiku*, the goddess's robes with peonies and foliage, stamped mark *Satsuma Otsui*, 19th Century
18cm. high

£1,200-1,800

269

A PAIR OF SATSUMA OVOID VASES decorated in various coloured enamels and gilt with shaped panels of a *bijin* and two children before a screen in a fenced garden, and the reverses with Buddha and Kannon, attended by *rakan* entwined with a dragon, each on a ground of chrysanthemums on bamboo trellises, late 19th Century
15cm. high

(2)

£1,200-1,800

270

AN OVIFORM KYO-SATSUMA VASE decorated in various coloured enamels and gilt with butterflies hovering beside sprays of chrysanthemum, the everted foot and neck with a band of formal geometric design, signed *Gunkozan*, late 19th Century
25.5cm. high

£300-500



[263]



[264]



[265]



[266]



[267]



[268]



[269]

271

A SATSUMA BOWL rising from a short foot, decorated in coloured enamels and gilt, the interior with a central roundel of a *ho-o* bird surrounded by wave patterns, the exterior with chrysanthemum heads over a design of netting, below a formal brocade border, signed *Satsuma jujin*, *Chinnanho sei*, gilt *Satsuma mon*, 19th Century
12.5cm. diam.

£1,000-1,500

272

A SATSUMA VASE with mask ring handles, decorated in various coloured enamels and gilt, with *kiku*, flowers and grasses behind brushwork fences, between formal borders, signed *Hoda*, with enamelled *mon*, 19th Century
15cm. high

£800-1,200

273

A SATSUMA KORO of hexagonal form decorated in various coloured enamels and gilt, with a continuous overall design of fan-shaped panels including maple, pine, bamboo and wave pattern, metal cover pierced with *kiku*, signed *Dai Nihon Satsuma yaki Tawara Koseki*, with enamelled *mon*, late 19th Century
12cm. wide

£2,000-3,000

274

A SATSUMA JAR AND COVER of polyhedronous form decorated in enamels and gilt with panels of stylised *ho-o* birds, alternating with *kiku* and foliage, the cover of shallow cylindrical form (gilt slightly rubbed on one panel), signed *Kakuzan*, impressed mark *Toshikatsu*, gilt *Satsuma mon*, Meiji period
11cm. high

£1,500-2,000

275

A SATSUMA JAR AND COVER of polyhedronous form, decorated in enamels and gilt with panels of stylised bamboo and pine, alternating with smaller panels of paulownia flowerheads, the shallow cylindrical cover with flowerheads, signed *Satsuma yaki*, *Kinseido*, *Hekizan zo*, with gilt *Satsuma mon*, 19th Century
9cm. high

£1,200-1,800

276

A SATSUMA VASE OF OVOID FORM decorated in coloured enamels and gilt, with shaped panels of sprays of chrysanthemums, the shoulder with a design of brocade cloth beneath a band of ropework design, each fold with a design of *hanabishi*, cell and wave pattern, the foot with a band of lappets (base restored), Meiji period
25cm. high

£1,200-1,800

277

A SATSUMA FLUTED CIRCULAR DISH decorated in various coloured enamels and gilt, with two cranes beside a rocky waterfall, amongst bamboo, plum blossom, *kiku*, pine, hydrangeas and other flowers and grasses, within a formal border of floral lappets, signed *Baika* with an enamelled *mon*, 19th Century
38cm. diam.

£4,000-6,000

278

A SATSUMA OVOID VASE decorated in various coloured enamels and gilt with a peony spray moulded to the shoulder, the reverse with plum blossom, bamboo and pine, between formal borders to the neck and foot (minute chip to one leaf), signed *Hozan zo*, Meiji period
32cm. high

£1,500-2,500



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[272]

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279

A LARGE SATSUMA HEXAGONAL TRIPOD *KORO* decorated in coloured enamels and gilt, with the Shichifukujin, each holding their attribute in a landscape of cranes, furniture and plum blossom, the flattened shoulder with a band of dragons, with metal cover decorated with *kiku* (cover rubbed), signed *Dai Nippon Kinkozan Shogetsu*, late 19th Century
31cm. high

£1,200-1,800

280

A KINKOZAN VASE decorated in various coloured enamels and gilt on a dark blue ground with two panels of figures wandering through blossoms and flying kites, divided by narrow bands of flowers and foliage, the shoulder with a band of floral lappets, gilt rims, signed *Hattori*, late 19th Century
26.5cm. high

£300-400



[281]

281

A SATSUMA BOWL rising from a short foot to a widely flaring rim, brightly enamelled and gilt, with an army of sea monsters armed with swords and spears and dressed in robes, chasing the fishergirl who dived for the precious jewel belonging to Kamatari, the interior with a coiled dragon (some restoration to the rim), signed *Tokyo Matsumoto Yoshinobu ga*, 19th Century
31cm. wide

This bowl is probably that illustrated pl. XXXVI, *Keramic Art of Japan*, Audsley-Bowes, which was exhibited at the Vienna Exhibition in 1873 and was part of the Bowes Collection

£800-1,200

282

AN OVIFORM SATSUMA VASE decorated in various coloured enamels and gilt with various Buddhistic emblems including sacred pearls, Daikoku's'mallet, cash motif and *makemono* and various shaped panels including a moon containing flowers and foliage and landscapes, the foot with a band of formal foliate design, the neck with a band of chrysanthemum flowerheads and scrolling foliage beneath a band of geometric design, signed *Satsuma*, late 19th Century
31cm. high

£600-800



[283]

283

A SATSUMA VASE AND COVER decorated in various coloured enamels and gilt, the rim curling over to simulate the petals of an open flower, with two oval panels surrounded by flowerheads and surmounted by hawks, one of a bird perched in an autumnal maple tree with chrysanthemums below, the other of a partially rolled blind (*sudare*) beside wisteria and peonies, on a mottled mauve ground of irises and roundels of blossoms (*kusudama*), the domed cover with a finial of a seated shishimai dancer wearing a lionhead mask (restoration to the rim, petals and cover), impressed mark *Kinkozan zo*, Meiji period
63.5cm. high

£2,000-3,000

284

A SATSUMA PEAR-SHAPED EWER decorated in various coloured enamels and gilt with a roundel containing scholars and attendants and a larger oval with ladies and attendants in a screened room surrounded by a profusion of flowers and foliage including irises and peony, the foot with a band of foliate lappets, gilded loop handle and spout, the cover with flowers on a scroll ground, knop finial (cover restored), signed *Tachibana Koen*, late 19th Century
13cm. high

£400-600



[285]

[286]

[287]

[288]

285

A SATSUMA VASE decorated in various coloured enamels and gilt, the body of square section on a high rounded foot, with various sprays of flowers in vases, including chrysanthemums, cherry blossoms, peony and wisteria, the silvered cover decorated with a single flowerhead, signed *Kizan*, with enamelled *mon*, 19th Century
13.5cm. high

£500-700

287

A MINIATURE SATSUMA FLASK decorated in various coloured enamels and gilt, with two oval panels, one of the sailboats in a mountainous and pine-strewn river landscape, the other of a bird flying before trailing wisteria, on a ground of autumnal maple branches and chrysanthemums, signed *Yabu Meizan*, Meiji period
9.5cm. high

£1,000-1,500

286

A SATSUMA *KORO* AND PIERCED COVER with *kiku* finial and upright handles, decorated in various coloured enamels and gilt, the globular body with a continuous band of shaped panels, variously depicting scenes from the legend of the Soga brothers, on a stippled ground of fans, the base with a shaped inscription on a black ground attesting to the fine workmanship of the piece, signed *Nakamura Baikei*, 19th Century
11.5cm. high

£1,000-1,500

288

A MINIATURE SATSUMA VASE decorated in various coloured enamels and gilt with a continuous band of figures at various pursuits below a multitude of flowers, and four roundels of buildings beside seashores on a cell-pattern ground, signed *Kinzan*, Meiji period
9cm. high

£500-700



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289

A PAIR OF KYO-SATSUMA VASES of slender ovoid form, decorated in various coloured enamels and gilt, each with moulded dragon loop handles, with the creatures from the chest of the old lady in the legend of the Shitakiri Suzume, on a moulded basketweave ground, the neck with shaped panels of *karashishi* and brocade balls among cloud scrolls, between two formal borders (hairline cracks to the foot rim, gilt wear to rims), stamped marks of *Gyokusan* and *Mamoru*, Meiji period

59.5cm. high

(2)

£2,500-3,500

290

A HEXAGONAL SHAPED TAPERING SATSUMA BOTTLE decorated in various coloured enamels and gilt on a turquoise ground with panels of figures at various pastimes including the *koto*, divided by bands of flowers and foliage including wisteria and irises, the foot with a band of floral lappets, the neck with geometric designs, gilt rims, unsigned, late 19th Century

9.5cm. high

£300-500



[291]

291

A LARGE SATSUMA VASE with moulded dragon and tassel loop handles, decorated in various coloured enamels and gilt with panels of warriors, ladies and children in mountainous landscapes, below moulded *ho-o* birds to the shoulder, the neck with floral cell pattern design (minor restoration to rim, cracks to rim and body), 19th Century 108cm. high

£700-900

292

A FINE AND RARE SET OF TWELVE KINKOZAN PLATES decorated in various coloured enamels and gilt, depicting various scenes from the Chushingura, the celebrated story of the Forty-seven Ronin, each within an iron-red and gilt border of stylised leaves and flowerheads, signed *Kinkozan*, with impressed mark *Kinkozan*, Meiji period 22.3cm. diam.

(12)

The plates depict the celebrated story of the Forty-seven Ronin. Takumi no Kami had been appointed to receive an envoy from the Emperor. His instructor in court etiquette was Kotsuke no Suke (plate 1), who so persistently insulted him, that Takumi no Kami attempted to slay him, only being prevented by the interjection of Kajikawa Yosobei, an officer in the court (plate 3). This action was punishable by death and he took his own life shortly afterwards. Oishi Kuranosuke, his principal counsellor, swore revenge. He fled to Kyoto where he led a dissolute life in order to deceive Kotsuke no Suke into thinking he had given up all plans of revenge. Spies watch him play blind-man's bluff at a teahouse (plate 5). When the plans of Kotsuke no Suke's castle are revealed by an informer, the Forty-seven Ronin attack the castle (plate 10), and finding Kotsuke no Suke (plate 11) cut off his head. The Forty-seven Ronin then end their lives at the tomb of their dead lord (plate 12)

£8,000-12,000







[293]

293

A SATSUMA BOWL of petal-lobed form decorated in various coloured enamels and gilt to the interior, with Immortals and attendants within a border of foliate panels, the exterior with fan-shaped panels of Kannon amongst clouds, on a dark blue and gilt ground of shells and foaming waves (some rubbing to gilt), signed in two shaped medallions *Dai Nihon koku*, *Satsuma toki*, *Kinseizan zo*, *Baisho*, with a *Satsuma mon*, Meiji period
18.5cm. diam.

£800-1,200



[294]

294

A SATSUMA GLOBULAR BOTTLE VASE decorated in coloured enamels and gilt with chrysanthemums issuing from behind brushwork fences and canes, below cloud scrolls, the shoulder with a moulded dragon, the neck with formal patterns (shoulder and part of dragon with some restoration), signed *Saneyuki*, with enameled *mon*, 19th Century
30cm. high

£1,000-1,500



[296]

295

AN UNUSUAL SATSUMA EARTHENWARE FIGURE OF A SEMI-NAKED KNEELING LADY, combing her hair, her *obi* enamelled and gilt with flowers and foliage (some restoration), with impressed mark, late 19th Century
20cm. high

£1,000-1,500

296

A KYO SATSUMA MODEL OF STANDING JIZO decorated in various coloured enamels and gilt, Jizo standing on a rocky outcrop (some restoration and wear), circa 1800
44cm. high

£1,000-1,500

END OF FIRST DAY'S SALE

MORNING SESSION

AT 10.30 A.M.

(Lots 297-488)

TEA CEREMONY WARES

THE PROPERTY OF A EUROPEAN COLLECTOR

297

A LARGE ROKUBEI STYLE INVERTED CONICAL *CHAWAN*, the dark grey body with pitted white glaze lightly touched with green and decorated in iron-brown with flowers, drying persimmons and other designs, impressed seal *Sei*, late Edo period; and a Kenzan style black Raku *chawan* with outline decoration of two cranes, inscribed *Kenzan*, 19th Century

14.4cm. and 10.7cm. diam.

(2)

£400-600

298

A YATSUSHIRO MISHIMA STYLE *CHAWAN* with *kiku* design; a small Soma ash-glazed stem cup, inside and outside with a brush-drawn Soma colt; a Mishima style oval rice-bale shaped grey glazed *chawan* with typical slip-filled Mishima decoration; and a Mishima style *hake-me chawan* with mixed grey and black brush strokes (second and fourth with minor damage), all 19th Century

12.6cm. diam; 6.8cm. diam.; 13cm. long; and 11.6cm. diam.

(4)

PROVENANCE:

Yatsushiro: Gonse sale No. 715

Soma Stem cup: Collections de la Chine et du Japon A.N. No. 373

£400-600

299

A PAIR OF KENZAN STYLE RECTANGULAR *KASHI-BACHI* WITH CANTED CORNERS, decorated in iron-brown on a pale ivory ground with flowers and Chinese poems (minor chips), 19th Century

27.6cm. long

(2)

£400-500

300

AN INTERESTING *CHAWAN* decorated in Kenzan style with a rustic landscape and a poem over pale orange and ivory glazes (old damage and repair), 19th Century

10.9cm. diam.

£300-500

301

AN ORIBE *KOYOMI-DE KENZAN CHAWAN*, the coarsely crackled buff body decorated with an eight-column fortune-telling calendar inside dark brown over a cream glaze, the other side with a large thick splash of blue-green stopping short of the foot rim, inscribed *Kenzan*, late 19th Century

10.4cm. diam.

£300-500

302

A BLACK RAKU *CHAWAN* IN KENZAN STYLE decorated with *kirimon* in white enamel with blue outlines, the base inscribed *Kenzan* (minor repairs), late Edo period

12.4cm. diam.

£300-500

303

A SOUTHERN CHINESE *MIZUSASHI* decorated in brown on a pale buff body with fish and water-weed, incised detail (extensively repaired), late Ming/early Qing

25cm. diam.

£400-600

304

A SATSUMA *CHAWAN* of inverted conical shape, the dark brown body with pale olive green 'lizard-skin' glaze (*jakatsu*), (silver lacquer repair in rim); and another, both late Edo period

13.3cm. diam.; and 15.3cm. diam.

(2)

£200-300

THE PROPERTY OF A COLLECTOR

305

A RARE SHINO WARE BOWL decorated in grey beneath a thickly applied whitish glaze, with a chrysanthemum spray in the centre, two birds beside wooden posts to the exterior (slight cracks and old damage), Momoyama period
20.5cm. wide

Shino ware constituted an outstanding achievement in the period of Japan's first widespread use of glazes and painted decoration, but its most numerous examples are teabowls, beginning at circa 1590

The above is a food bowl, for use at the Kaiseki Ryori, the meal accompanying the tea ceremony. An increased demand for such pieces was contemporaneous with the growing formality of the tea ceremony, which had become an opportunity to admire the developing craftsmanship

£10,000-15,000





[306]

[307]

[308]

THE PROPERTY OF A EUROPEAN COLLECTOR

306

AN ORIBE BOWL with everted lip and regularly indented body, the crackled buff glaze decorated with three large blue-green splashes separated by three geometric patterns (old chips on rim), with impressed mark, mid Edo period 23.2cm. diam.

£600-800

307

A BALUSTER-SHAPED BOTTLE, possibly Soma ware, the regular surface covered with a grey glaze with iron-brown spots; and a black Raku glaze *chawan*, the exterior with undulating *maku* effect (small crack and repair), both late 19th Century

17.5cm. diam.; and 12.2cm. diam.

(2)

£300-400

308

A ROKUBEI BOWL, the horizontally-ribbed body covered with grey glaze, decorated with pine and ivy in iron-brown and coloured enamels over slip, the foot rim with *kin-naoshi* (gold lacquer repair), impressed mark *Sei* within a hexagon, late 19th Century

17.3cm. diam.

£300-500

309

A SHALLOW CHAWAN with a coarsely crackled buff glaze splashed with blue and green, two pine needles; a small *chawan* with mottled red and grey glaze decorated with two maple leaves; and a black Kyo-yaki *chawan* with white geometric design (the first with minute chips), all 19th Century

11.3cm., 8.6cm. and 12cm. diam.

(3)

£500-700

310

A KENZAN STYLE KORO FORMED AS A GOOSE with head upraised, with buff, brown and blue glazes and incised detail, inscribed *Kenzan* (cover missing); a small rounded rectangular *mukozuke* decorated in mixed glazes with lilies against a dark brown ground, inscribed *Kenzan*; and an Eiraku bottle of *heishi* form decorated with pink and grey glaze incised with a poem, the short neck splashed with green glaze, the base with raised Eiraku mark, all late 19th Century

22.5cm. high; 6.3cm. high; and 16.7cm. high (3)

£300-500

311

A RED RAKU KOGO formed as a mountain with coarsely crackled glaze and a blue splash, the peaks left unglazed; a stoneware seal modelled as a goose on a rock with multi-coloured flocculent glaze; a *kogo*, and a red Raku glaze *chawan* with deeply undulating rim splashed with yellow-green and grey, impressed mark of Chojū, all 19th Century

7.5cm. wide; 9.6cm. high; 5.5cm. wide and 10.5cm. diam. (4)

£500-600

VARIOUS PROPERTIES

312

A WIDE-SHOULDERED CHAIRE with a rich brown black-streaked glaze on a coarse-textured dark grey body stopped well short of the foot (crack and lacquer repair in neck), Seto ware, 19th Century

7.2cm. high

with ivory cover and brocade bag £300-500

313

AN ORIBE WATER POT decorated in typical splashed green and brown glaze and stamped with stylised *shochikubai*, flanged neck with spout and three applied ring loops (slight cracks, cover missing), probably 18th Century

14cm. high

£600-800

314

AN OCTAGONAL KUTANI SAUCER DISH decorated in blue, green, yellow, aubergine and iron-red enamels with a pheasant perched on rockwork with a border of comb design, possibly 18th Century

13.8cm. wide

£300-500

KAKIEMON AND RELATED WARES

315

A KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW DISH decorated in various coloured enamels and gilt, the centre with a vase of plum blossom surrounded by a mountainous landscape with fishing nets drying beneath willow trees (damage to rim); and a saucer dish decorated in various coloured enamels and gilt with a bird above branches of pine and plum blossom, the reverse with foliage among rockwork (enamels crazed), chocolate rim (*kuchibeni*), both circa 1700

21cm. and 15cm. respectively

(2)

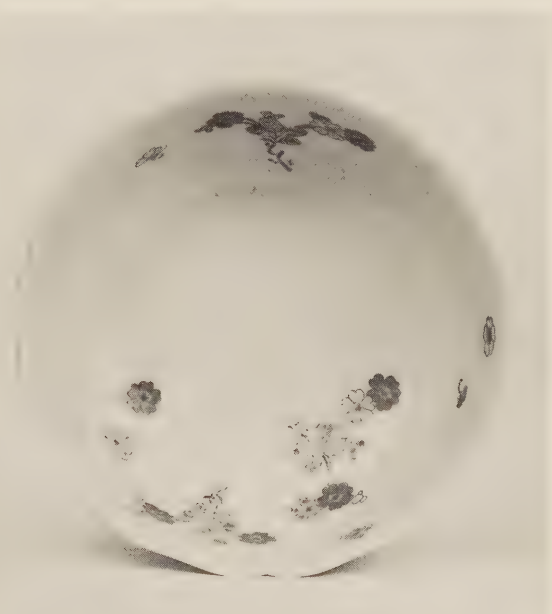
£300-500

316

A FOLIATE RIMMED KAKIEMON BOWL decorated in typical coloured enamels, with scattered flower sprays and single flowerheads to the interior (minor restoration), 18th Century

16cm. diam.

£500-700



THE PROPERTY OF A GENTLEMAN

317

A KAKEIMON TYPE SHALLOW DISH decorated in various coloured enamels on underglaze blue, the roundel containing a *ho-o* bird perched on rockwork, surrounded by flowers, within a border of shaped panels of pine, plum and bamboo on a scrolling flowerhead and foliage ground, the underside with flower sprays (two rim chips restored, firing mark to rim, hairline crack), late 17th/early 18th Century
21.5cm. diam.

£1,500-2,500

VARIOUS PROPERTIES

318

A KAKIEMON STYLE DISH decorated in underglaze blue and various coloured enamels, the central roundel with two *ho-o* birds perched on rockwork, amongst chrysanthemums and peonies, within a border of peonies, plum blossom and pomegranates amongst rockwork, Chenghua six-character mark to the base, circa 1700
21cm. diam.

£1,500-2,500

319

A KAKIEMON TYPE SHAPED SHALLOW DISH decorated in iron-red, green, blue and black enamels on underglaze blue, with a central roundel containing a village in a lakeside landscape, two figures crossing a wooden bridge, two small fishing boats in the foreground, rocky outcrops in the distance, the rim with branches of flowering peony and chrysanthemum among rocks, circa 1700
20.5cm. diam.

£1,500-2,000

320

A PAIR OF KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW DISHES decorated in various coloured enamels, each with a central roundel containing a chrysanthemum spray surrounded by a continuous band of bamboo and plum blossom amongst rockwork, two underglaze blue lines to the rim, the reverse with flower sprays and foliage, circa 1700
18cm. diam.

(2)

£2,500-3,500



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[319]

[320]

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†321

A PAIR OF KAKIEMON MODELS OF *BIJIN* decorated in iron-red, green, blue and black enamels, their *kimono* with rectangular panels and stylised grasses, late 17th Century
both approx. 14.5cm. high

(2)

£2,500-3,500

322

A KAKIEMON SHALLOW PLATE decorated in iron-red, green, blue, yellow and black enamels on underglaze blue lines, the central roundel containing *ho-o* birds preening on a rocky outcrop, branches of tree peony behind, the rim with a continuous band of birds perched amongst stylised flowerheads and foliage (slight crack), circa 1680
21.4cm. diam.

Similar example sold in these Rooms, 23 June 1987, lot 22, and 28 October 1987, lot 56 £1,500-2,500

THE PROPERTY OF A COLLECTOR

323

A RARE FOLIATE RIMMED KAKIEMON DISH, similarly decorated to the above, circa 1680
15.2cm. diam.

£3,000-5,000



[321]



[322]



[323]



[324]

VARIOUS PROPERTIES

324

A KAKIEMON TEABOWL decorated in various coloured enamels and gilt with a *bijin* enraptured by a nightingale which is perched on a cage beneath an awning, the interior with a five-pointed floret, chocolate rim (*kuchibeni*), circa 1680
7cm. diam.

Cf. Burghley House Catalogue, pl. 59

For the same pattern in Chelsea see *English Pottery and Porcelain, a Commemorative Catalogue of an Exhibition held at the Victoria and Albert Museum*, 1948, pl. 46, no. 214

£1,500-2,500

ANOTHER PROPERTY

326

A DUTCH-DECORATED KAKIEMON OCTAGONAL DISH decorated similarly to the above, circa 1700
18.2cm. wide

£3,000-4,000

THE PROPERTY OF A GENTLEMAN

325

A KAKIEMON OCTAGONAL DISH decorated in various coloured enamels with the Shiba Onko story (known in Europe as 'the Hob-in-the-Well' design), the wide rim with a band of flowerheads and scrolling foliage (slight chips to rim, crack to centre), circa 1680

£7,000-9,000



[325]



[326]

THE PROPERTY OF A LADY

327

AN IMPORTANT KAKIEMON TRUMPET VASE decorated in iron-red, green, yellow, blue and black enamels with a scattered design of floral sprays, insects, *karashishi* and a Chinese boy, circa 1700

36.5cm. high

This design influenced the European and English porcelains of the 18th Century. A Chantilly vase with similar decoration is in the Metropolitan Museum of Art accession 50-211-121, dated circa 1735, illustrated in *Seventeenth and Eighteenth Century French Porcelain* by George Savage, pl. 14(a)

Meissen examples are illustrated in *Japinisches Aritaporzellan im sogenannten Kakiemonstil als Vorbild für die Meissener Porzellanmanufaktur*, München 1973, pls. 26 and 28

A Kakiemon *kiku*-shaped jar and cover with similar decoration sold in these Rooms 16 June 1988, lot 36

A moulded Kakiemon dish with similar decoration sold in these Rooms 18 November 1986, lot 36

£15,000-25,000





[328]

VARIOUS PROPERTIES

328

A KAKIEMON BOWL decorated in various coloured enamels and gilt with underglaze blue lines, the interior with sprays of chrysanthemums, peony and hydrangea beneath a pierced ringed rim, the exterior with cherry, camelia and peach, Chenghua six-character mark (some restoration), 18th Century
17.5cm. diam.

Cf. Soame Jenyns, *Japanese Porcelain*, pl. 72a for a similar example from the Richard de la Mare Collection

£3,000-5,000

330

A PAIR OF KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW PLATES, the central roundel containing *ho-o* birds preening on a rocky outcrop, branches of tree-peony behind, the rim with a continuous band of birds perched amongst stylised flowerheads and foliage, late 17th Century
22cm. diam. (2)

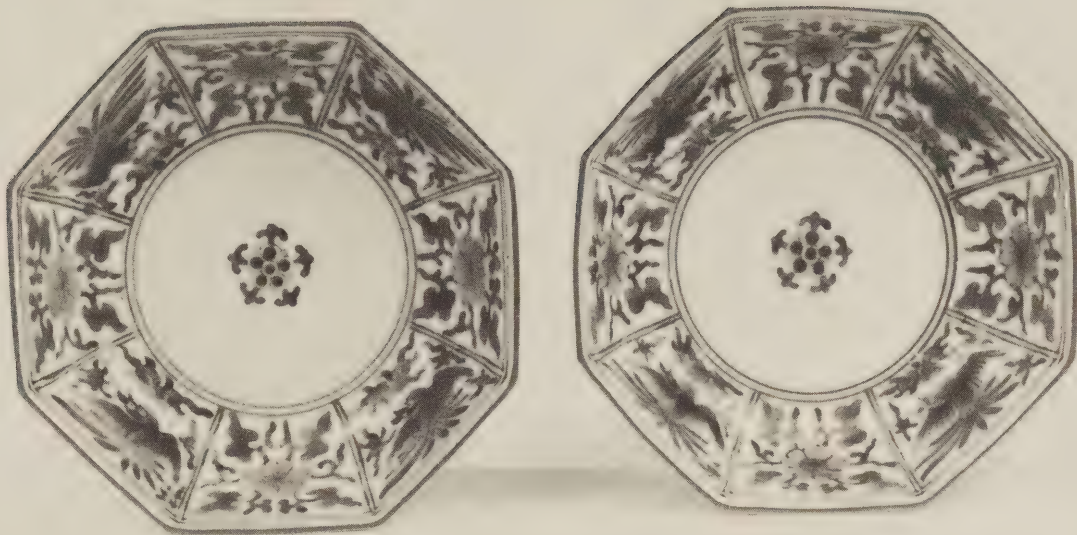
A similar pair sold in these Rooms, 23 June 1987, lot 21 and 28 October 1987, lot 52

£800-1,200

329

A PAIR OF KAKIEMON TYPE UNDERGLAZE BLUE OCTAGONAL SHALLOW BOWLS centrally decorated with a single stylised flowerhead, the sides with alternate panels of *ho-o* birds and plum blossom, the exterior with scrolling foliage, chocolate rims, running Fuku marks, circa 1700
13cm. diam. (2)

£200-300



[329]



[330]

331

A KAKIEMON TYPE UNDERGLAZE BLUE SHAPED DISH decorated with a ferocious dragon chasing a flaming pearl amongst clouds, chocolate rim (*kuchibeni*), running Fuku mark, late 17th Century
20.2cm. diam.

£1,000-1,500

332

A KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW PLATE, the central roundel containing *ho-o* birds preening on a rocky outcrop, tree peony either side, the rim with a continuous band of birds perched amongst stylised flowerheads and foliage, late 17th Century
21.5cm. diam.

Cf. Burghley House catalogue, for a similar design on a lobed dish pl. 1

A similar pair sold in these Rooms, 23 June 1987, lot 21 and 28 October 1987, lot 52

£800-1,200

333

A KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW DISH the central roundel containing a bird perched on rockwork beside a peony spray, within a border of shaped panels of pine, plum blossom and bamboo, the underside with scrolling foliage, late 17th Century
20cm. diam.

£600-800

THE PROPERTY OF A GENTLEMAN

334

A KAKIEMON TYPE UNDERGLAZE BLUE FOLIATE RIM DISH decorated with a fisherman casting a net from the end of a wood pier, a scholar watches the scene from a nearby bridge, three birds hover above, chocolate rim (*kuchibeni*), running Fuku mark, late 17th Century
18.5cm. diam.

£1,000-1,500

VARIOUS PROPERTIES

335

A PAIR OF KAKIEMON TYPE UNDERGLAZE BLUE AND WHITE VASES of hexagonal form, each decorated with *kiku*, peonies and grasses, late 17th Century
20.5cm. high

(2)

£3,000-4,000

336

A KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW DISH, the central roundel containing *ho-o* birds among peony sprays and rockwork, the wide border with flowerheads and scrolling foliage between narrow lines, the reverse with plum blossom flowerheads and scrolling foliage, late 17th Century
21.6cm. diam.

£600-800



[331]

[332]

[333]



[334]

[335]

[336]

THE PROPERTY OF A COLLECTOR

337

A KAKIEMON TYPE UNDERGLAZE BLUE SHAPED DISH with three ducks amongst shrubs, below rainfall and clouds, the underside with scrolling foliage (minute chip to underside of rim), running Fuku mark, late 17th Century

19.3cm. diam.

£1,000-1,500

VARIOUS PROPERTIES

338

A KAKIEMON TYPE UNDERGLAZE BLUE SHALLOW DISH, the central roundel containing three pine spruces, the underside with trailing flowers and leaves, chocolate rim (*kuchibeni*), late 17th/early 18th Century

14.8cm. diam.

Cf. Burghley House Catalogue, pl. 8

£1,200-1,800

339

AN ARITA BLUE AND WHITE BOX AND COVER of elongated quatrelobed form, decorated with *ho-o* birds among clouds, early 18th Century

11.5cm. long

Cf. Burghley House Catalogue, pl. 27

£700-900

340

A KAKIEMON TYPE UNDERGLAZE BLUE SMALL OCTAGONAL DISH the central roundel containing *ho-o* birds preening on a rocky outcrop, branches of tree peony behind, the rim with a continuous band of birds perched amongst stylised flowerheads and foliage (minor chip to rim), late 17th Century

15cm. diam.

Cf. Burghley House Catalogue, pl. 1

£1,500-2,000

ARITA AND RELATED WARES

341

A KAKIEMON STYLE DISH decorated in iron-red, green and black enamels and gilt on underglaze blue, with flowering branches issuing from pierced rockwork, within a border of pomegranate, peony and other flower sprays, late 17th Century

31.6cm. diam.

£2,000-3,000

342

A RARE ARITA BOTTLE VASE decorated in iron-red enamel and gilt on underglaze blue with a continuous design of a bird in the branches of a plum tree with irises and other flowers and foliage beneath, gilt neck rim, late 17th Century

39cm. high

£2,500-3,500

343

AN ARITA OVIFORM VASE AND DOMED COVER decorated in iron-red, green and black enamels and gilt on underglaze blue with three panels alternately containing various flowers and foliage divided by bands of stylised flowerheads between formal borders, the cover with chrysanthemum and peony sprays (chip to inner rim of cover, minor hairline crack to neck), late 17th/early 18th Century

31.7cm. high

£1,200-1,800



[338]

[339]

[340]



[342]

[341]

[343]



[344]

[345]

[346]

344

AN ARITA FOLIATE BOWL with slightly everted rim, decorated in iron-red, green, mauve and black enamels and gilt, with two *ho-o* birds beside *kiri* and peony issuing from rockwork, the interior with pomegranate, *reishi* fungus and peach sprays surrounding a central roundel of two *ho-o* birds (some rubbing), early 18th Century
11.8cm. diam.

£300-500

VARIOUS PROPERTIES

346

AN ARITA BOWL decorated in iron-red, green and aubergine enamels and gilt, with three boys, one holding a puppy to his back, chasing butterflies amongst flower sprays (small firing crack to foot rim), circa 1700
10cm. diam.

£250-350

THE PROPERTY OF A GENTLEMAN

345

AN ARITA BOWL decorated in iron-red, green, mauve and black enamels and gilt, with two fan-shaped panels to the exterior, containing a *karashishi* playing beside chrysanthemum, and a *ho-o* bird on rockwork, the interior with a central roundel of lotus flowers, within borders of pine, bamboo and peony, the rim with butterflies on a cell-pattern ground, early 18th Century
15.8cm. diam.

£600-800



[347]

THE PROPERTY OF A COLLECTOR

347

AN ARITA GLOBULAR APOTHECARY BOTTLE with tall neck and double-lipped rim, decorated in iron-red, green, yellow and black enamels on underglaze blue with birds among flowering peony and fruiting pomegranate branches, the shoulder with a band of floral sprays above a narrow band of hatched design (two rim chips), circa 1680
27.3cm. high

Cf. Soame Jenyns, *Japanese Porcelain*, pl. 30b for an example in the British Museum

A similar bottle is illustrated, Motosuke Imaizumi, *Genshoku Nihon no Meito, Ko Imari to Kakiemon*, pl. 57

£5,000-7,000



[348]

[349]

[348]

348

A PAIR OF ARITA BEAKER VASES decorated in iron-red, green, blue, yellow and black enamels, each with a continuous band of plum, pine and bamboo (*shochikubai*) amongst rockwork above a narrow band of foliate panels (one with a small hairline crack, the other restored), late 17th Century 17.5cm. high

(2)

£2,000-3,000

349

A PAIR OF RARE ARITA OCTAGONAL DISHES decorated in iron-red, green, yellow, aubergine and black enamels and gilt, the centre with a *ho-o* bird bordered by two panels of plum blossoms and bamboo divided by two panels of stylised flowerheads, the exterior with a stylised 'ju' character, Chenghua marks, circa 1700 both 14cm. wide

(2)

£1,500-2,000

VARIOUS PROPERTIES

350

AN ARITA DISH decorated in iron-red and black enamels and gilt on underglaze blue with a group of red-capped Manchurian cranes alighting amongst pine, the reverse with scrolling *karakusa*, Chenghua six-character mark, circa 1700

20cm. diam.

£400-500

351

AN ARITA TEABOWL AND SAUCER decorated in various coloured enamels and gilt, the centre with figures partaking in the tea ceremony, surrounded by various flowers and foliage, the teabowl similarly decorated (minute chip to rim), circa 1680

the saucer 12.5cm. diam.

(2)

£200-300



[352]

352

A RARE LARGE ARITA BLUE AND WHITE BOTTLE decorated with stylised flowers and foliage, the neck with a band of petals, circa 1680
46cm. high

£3,000-5,000



[353]

353

A PAIR OF ARITA BLUE AND WHITE OCTAGONAL TRUMPET VASES decorated in a continuous design of *ho-o* birds amongst tree peony beneath stylised clouds (both restored), late 17th Century
(2)

£2,000-3,000



[354]

354

A LARGE ARITA BLUE AND WHITE JARDINIÈRE decorated with a continuous design of a ferocious dragon among stylised clouds (small restoration to rim), circa 1700
37cm. diam.

£1,500-2,500

355

A LARGE 'KRAAK' STYLE ARITA BLUE AND WHITE CHARGER, the central roundel containing branches of pomegranates surrounded by alternate panels of Buddhistic emblems and stylised flowerheads and foliage linked by narrower panels of a single flowerhead, late 17th Century 55.5cm. diam.

Cf. pl. 16a, Soame Jenyns

Soame Jenyns mentions that these dishes probably came from the Sarugawa kiln, Manji/Tenwa period (1658-1683)

Blue and White Early Export Ware, Martin Lerner, pl. 66 and a further example in the Groninger Museum, Groningen

A similar example sold in these Rooms 28 October 1987, lot 85

£3,000-4,000

356

AN ARITA BLUE AND WHITE CHARGER, the central roundel with a figure standing beside two cows on a bridge between two rocky outcrops in a lakeside landscape, the sides with shaped panels containing figures divided by further panels of stylised flowers and foliage, late 17th/early 18th Century 35cm. diam.

Cf. Gemeentelijk Museum Exhibition, 1981, pl. 34

A similar example sold in these Rooms, 28 October 1987, lot 87

£1,500-2,500

357

A PAIR OF ARITA BLUE AND WHITE OCTAGONAL BOWLS AND STANDS, the stands with a roundel containing a stylised bird amongst sprays of flowers and foliage, surrounded by branches of tree-peony, cherry blossom, chrysanthemums and other flowers amongst rockwork, the bowls similarly decorated, late 17th/early 18th Century the stands 22cm. diam. the bowls 15cm. diam. (2)

Cf. Volker, T., *The Japanese Porcelain Trade of the Dutch East India Company after 1683*, pl. 9, for an example with a cover, in the Groningen Museum

£1,200-1,800

358

A PAIR OF ARITA BLUE AND WHITE CRESS-STRAINERS, the sides with lobed panels alternately containing a figure amongst flowers and foliage and stylised flowers and foliage among rockwork, divided by smaller panels of stylised foliage, the cusped rims with a trellis design, the exteriors with further scattered flower sprays and foliage (one with minute chips), 18th Century 23.5cm. diam. (2)

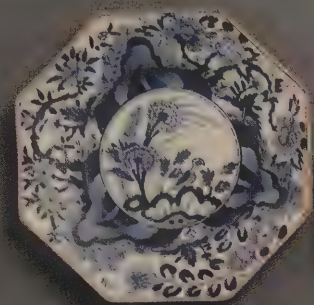
£1,200-1,800



[355]



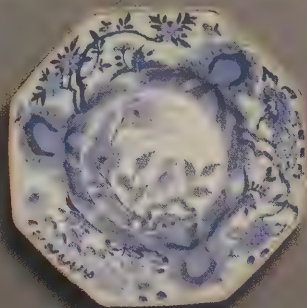
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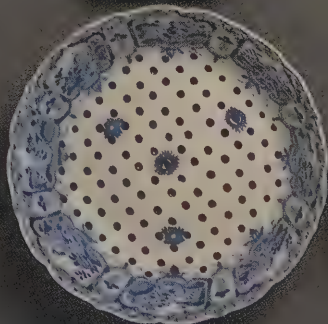
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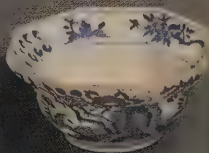
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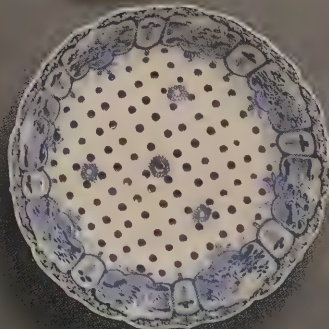
[357]



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[357]



[358]



[359]

359

A PAIR OF ARITA BLUE AND WHITE CIRCULAR DISHES each moulded with swirling clouds and decorated with a *kirin*, chocolate rim (*kuchibeni*), 18th Century
22.1cm. diam.

(2)

£1,200-1,800



[360]

360

AN ARITA BLUE AND WHITE CHAMBER POT, the exterior with two birds in flight, before a trailing banner beside a building, in a continuous landscape of pine trees, flowers and plants, the flattened rim with scrolling flowerheads and foliage (restored), late 17th Century
21.5cm. diam.

£1,200-1,800



[361]

361

A RARE PAIR OF ARITA BLUE AND WHITE DEEP SAUCER DISHES with pierced ribbon borders, each decorated to the central roundel with egrets wading amongst lotus and other aquatic plants, chocolate rims (*kuchibenī*), marks, early 18th Century
16cm. diam.

(2)

£2,000-3,000



[362]

362

AN ARITA BLUE AND WHITE VASE AND COVER of octagonal ovoid form decorated with two *ho-o* birds among peonies and rockwork, the shoulder with a band of stylised lotus above scrolling *karakusa*, the neck with Buddhist objects, the domed cover similarly decorated and with a knop finial (the cover with some restoration), late 17th Century
78cm. high

£10,000-15,000

363

AN ARITA UNDERGLAZE BLUE SHAPED SHALLOW DISH centrally decorated with two fish among aquatic plants, the sides with alternate shaped panels containing wave pattern and tied scrolls, chocolate rim, 18th Century
21cm. diam.

£600-800

THE PROPERTY OF A GENTLEMAN

364

AN ARITA BLUE AND WHITE EWER with loop handle, decorated with a continuous panel containing two figures standing beneath a banner, in a pine strewn rocky landscape, beneath a border of stylised scrolling *karakusa*, late 17th Century
21cm. high

£500-700

THE PROPERTY OF A COLLECTOR

365

AN ARITA BLUE AND WHITE EWER with loop handle decorated with a shaped panel containing pine and bamboo issuing from rockwork between two other panels of peony surrounded by scrolling *karakusa* and flowerheads, the tapering shoulder and handle with further *karakusa*, neck with a band of lappets, late 17th Century
28.5cm. high

£1,500-2,000

VARIOUS PROPERTIES

366

AN ARITA BLUE AND WHITE DISH decorated with a central scene of chrysanthemums and peonies issuing from rockwork in a fenced garden, within a border of panels of bamboo, peonies and plum blossom, late 17th Century
28.1cm. diam.

£300-500

367

AN ARITA BLUE AND WHITE OVIFORM JAR AND COVER decorated with scrolling *karakusa* and applied red, gold and black lacquer foliate panels in relief with various flowers and foliage, domed cover similarly decorated (extensively damaged and repaired), Genroku period
62cm. high

£300-400



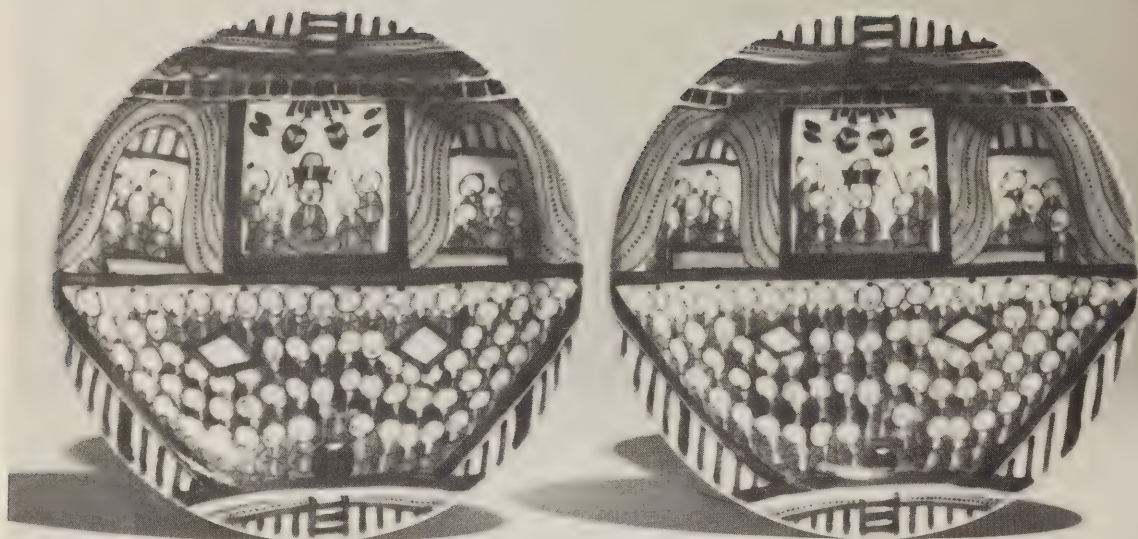
[363]



[364]



[365]



[368]

368

A PAIR OF ARITA BLUE AND WHITE SHALLOW DISHES decorated with the design of the 'Hall of One Hundred Boys', 18th Century
20.5cm. diam.

(2)

Cf. The catalogue of the Blue and White Exhibition, Gemeentelijk Museum Het Prinsesschof, Leeuwarden 10 April to 19 June 1981, pl. 56

Similar examples sold in these Rooms 28 October 1987, lot 82, 7 March 1988, lot 20 and 9 November 1988, lot 443

£1,200-1,800

370

A GROUP OF FIVE ARITA SAUCERS similarly decorated to the above, with foliate rims, circa 1800

(5)

£1,000-1,500

371

A SET OF THREE KAKIEMON TYPE UNDERGLAZE BLUE FOLIATE RIMMED BOWLS each decorated with European figures at various pursuits in a mountainous landscape with buildings and a church, the interior with a stylised flowerhead, chocolate rims (*kuchibeni*); kin marks (two with rim chips), late 17th Century, 9cm. diam.; a set of three Kakiemon type underglaze blue foliate rimmed dishes, each with figures on a bridge, one flying a kite, below plum blossom, issuing from pierced rockwork, the underside with scrolling *karakusa*, chocolate rims, Fuku marks (two with minute rim chips), late 17th Century, 12.3cm. diam.; a set of three Kakiemon type underglaze blue foliate rimmed dishes, each with three scholars and an attendant in a rocky landscape of maple and plum blossom, one pointing at two sailing ships on the horizon, chocolate rims, kin marks (one with rim chips), late 17th Century, 12.8cm. diam.

(9)

Cf. Burghley House Catalogue, pl. 371

£800-1,200

369

A SET OF SIX ARITA BLUE AND WHITE BOWLS decorated with the design of the "Hall of One Hundred Boys", the centre with the characters *Hyakushido*, circa 1800
14.5cm. diam.

(6)

£800-1,200



372

A PAIR OF SMALL SHIELD-SHAPED ARITA DISHES with three projecting cusps, the centre of each painted in underglaze blue in the manner of Van Frytom, with an equestrian and two pedestrian figures in a hilly Italianate landscape, the scene divided by a leaning spruce, the rim with a blue-washed border, the bases with four spur marks and a Ming Chenghua mark, late 17th/early 18th Century
both about 12.4cm. diam. (2)

Cf. Burghley House Catalogue, pl. 39

A similar pair sold in these Rooms on 28 October 1987, lot 137 and 7 March 1988, lot 34 £1,200-1,800

373

A PAIR OF ARITA BLUE AND WHITE TEABOWLS decorated in Van Frytom style, the interiors with a central roundel containing a stag prancing beneath a pine tree, the exteriors with a continuous landscape, depicting a small farmstead nestling beneath a shady woodland, a horseman riding towards two figures standing beneath a tree, Ming four-character mark, late 17th/early 18th Century
7.3cm. diam. (2)

Cf. Burghley House catalogue, No. 40

Similar pair sold in these Rooms, 18 November 1986, lot 7 and 28 October 1987, lot 138 £600-800

374

AN ARITA BLUE AND WHITE LOBED DISH decorated in the manner of Van Frytom, with an equestrian and two pedestrian figures on a bridge over a river, before two buildings nestling at the riverbank amongst pine trees, the rim with a blue-washed border, the base with a Ming Chenghua mark, late 17th/early 18th Century
12.5cm. wide

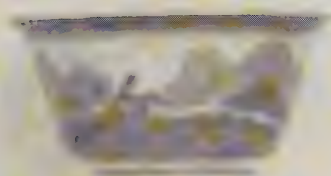
Cf. Burghley House Catalogue, pl. 36 with a Dutch Delft example dated 1634 £800-1,200

375

A RARE HEART-SHAPED ARITA DISH decorated in Van Frytom style with boats in a harbour with masts in the distance behind two figures walking on a wharf beneath cumulus clouds, Ming six-character mark, late 17th/early 18th Century
12cm. wide

Cf. Burghley House Catalogue, pl. 35

The original source can be seen in Vecht, Frederik Van Frytom, pl. 40 £800-1,200





[376]

376

A RARE PAIR OF IMARI PLATES painted in underglaze blue, iron-red, coloured enamels and gilt with 'La Dame au Parasol' after the design by the Dutch draughtsman Cornelis Pronk, an attendant (*kamuro*) holding a parasol raised above a lady (*oiran*) looking down at three water birds, a fourth disappearing into a pond fringed with bulrushes, the well with rose-headed sprays divided by prunus, peony, chrysanthemums and berried foliage, the border reserved with alternate panels of ladies and attendants and the four birds depicted in the central panel, the larger panels within feathery cartouches, all featured on a ground of graduated cell pattern (slight rubbing), early 18th Century
13.3cm. diam.

(2)

First introduced by the Chinese, this was one of several designs commissioned by the Dutch East India Company from Cornelis Pronk between 1734 and 1737. The designs also appear in the famille rose palette and as Chinese Imari. The Dutch or private individuals also approached the Japanese to produce sample plates decorated with 'La Dame au Parasol' in 'famille rose' and Arita blue and white. For a long discussion of the whole group of Cornelis Pronk designs, and the way in which they were ordered and received by the Hoge Regering at the VOC base in Batavia, see C. P. A. Jorg, *op. cit.*, pp. 99-102; and Jorg, *Pronk Porcelain*, p. 51. According to a letter from the Heeren XVII to the Hoge Regering in Batavia dated 20 October 1734, the first Pronk design (La Dame au Parasol) was intended to be painted onto dinner services in colours and blue. According to Soame Jenyns two of the birds represented are the ruff and the spoonbill and are both natives of Holland

Cf. C. P. A. Jorg, *Pronk Porcelain (Porcelain after designs by Cornelis Pronk)*, Exhibition Catalogue, Groninger Museum, April-June 1980, Nos. 32 and 35; Soame Jenyns, *Japanese Porcelain*, pl. 46a

A group of four similar larger plates were sold by Christie's Amsterdam, 7 December 1983

Similar larger examples were sold in these Rooms, 16 June 1988, lot 24 and 9 November 1988, lot 467

£2,500-3,500



[377]

[378]

377

AN ARITA APOTHECARY BOTTLE decorated with the initials I.C.T. surrounded by a tasselled foliate wreath (slight restoration to the flange), late 17th Century
26.5cm. high

£7,000-9,000

378

ANOTHER SIMILAR TO THE PRECEDING LOT (crack to base and chips to flange), late 17th Century
26.5cm. high

£2,000-3,000



[379]

379

AN ARITA BLUE AND WHITE PLATE painted with long-tailed birds, flowers and fruit among a central medallion containing the letter VOC (Vereenigde Oostindische Compagnie), the well and border with alternating panels of floral and foliate motifs (chip to rim), late 17th Century 22cm. diam.

Cf. Soame Jenyns's example in the Victoria and Albert Museum, pl. 14b, which he says is from the Sarugawa kiln

Toji Taikei, vol. 19, Heibonsha, pl. 64

200 Years of Japanese Porcelain, Richard Cleveland, 1970, pl. 34, from the City Art Museum of Saint Louis
Dr Jorg mentions in *Interaction in Ceramics* 1984:

Although the panels are still traceable to the model in Kraakporselein, these motifs clearly exhibit the characteristics of the Japanese style of decoration, which developed independently. The phoenix (*Ho-o* or *Fenghuang*) with their fanned-out tails appear on both Kakiemon and Imari and were imitated on faience and porcelain in Europe as a typically Japanese motif (Cf. Cat. No. 129)

Dishes with VOC monogram are naturally exemplary of East-West relations in ceramics and the role the company played in them. No special mention is made of them in the trade documents, but it can be taken that they were ordered for the use of the company staff at the factory on Deshima and possibly also in Batavia and other factories in Asia

A similar example was sold in these Rooms 9 November 1988, lot 463

£2,000-2,500



[380]

380

A RARE ARITA KILN APOTHECARY BOTTLE decorated in underglaze blue with the initials VOC (Vereenigde Oostindische Compagnie) surrounded by a foliate wreath, 19th Century
24.5cm. high

£1,500-2,500



[381]

[382]

[381]

381

A PAIR OF IMARI VASES AND COVERS decorated in typical coloured enamels and gilt on underglaze blue, each decorated with alternating panels of chrysanthemum by bamboo fences and flowers by a roll-blind in a fenced garden, the shoulder with triangular panels of butterflies and flowerheads, the cover similarly decorated and surmounted by a *karashishi* and rockwork finial (one cover restored, the other with one small crack), Genroku period 32.5cm. high

(2)

£800-1,200

382

AN IMARI VASE AND COVER decorated in typical coloured enamels and gilt on underglaze blue, decorated with three panels of peonies issuing from rockwork, divided by floral designs tied with cord, the domed cover similarly decorated and surmounted by a *karashishi* and rockwork finial (the cover restored), Genroku period 50cm. high

£400-600



[383]

383

AN IMARI TUREEN AND COVER decorated in iron-red, green and black enamels and gilt on underglaze blue, with shaped panels of cranes amongst bamboo and peony, and a carp leaping a waterfall before cherry blossom, on a ground of scrolling peony flowerheads, the domed cover similarly decorated and surmounted by a pomegranate spray finial (minor damage and cracks to cover, finial damaged), late 17th Century
27.5cm. high

£1,500-2,000

384

AN IMARI VASE AND COVER decorated in typical coloured enamels and gilt on underglaze blue, with three panels, two with a *bijin* and child pulling a cart containing a vase of flowering branches, one with a *bijin* pulling a cart, the shoulder with eagles perched on rockwork, interspersed with wave pattern roundels, the domed cover similarly decorated (the cover damaged and missing part of the finial), Genroku period
35cm. high

£800-1,200



[385]

THE PROPERTY OF A COLLECTOR

385

AN IMARI TWELVE-SIDED DISH decorated in iron-red, green, aubergine, yellow and black enamels and gilt on underglaze blue, the centre with a terrace beneath a pine tree, wide border with three *jui* shaped panels containing chrysanthemum flowerheads on a geometric ground with scattered Buddhistic emblems, six-character Wanli mark, 18th Century
29cm. wide

£800-1,200

VARIOUS PROPERTIES

386

AN IMARI SHAPED DISH decorated in coloured enamels and gilt on underglaze blue, with a central scene of plantain and a peach tree issuing from pierced rockwork on a fenced terrace, within a border of cell pattern, the underside with floral sprays, four-character mark, 18th Century
22.1cm. diam.

£500-700



[387]

387

AN IMPRESSIVE LARGE IMARI DEEP BOWL decorated in iron-red, green, yellow, aubergine and black enamels and gilt on underglaze blue, the interior with a roundel depicting buildings in a rocky landscape beneath plum blossom surrounded by large sprays of peony, the exterior with a continuous design similar to the interior above a narrow band of flowers and foliage (with some restoration to a single crack), Genroku period
39.5cm. diam.

£4,000-6,000



[388]

[389]

388

A RARE MOULDED IMARI OVIFORM VASE decorated in various coloured enamels and gilt on underglaze blue with sprays of peony and chrysanthemum beneath a chrysanthemum band containing various flowerheads and foliage, the everted ring foot with further floral designs, Genroku period

32cm. high

£3,000-4,000

389

AN IMARI SHALLOW DISH decorated in iron-red enamel and gilt on underglaze blue, the central roundel with a cockerel and a hen and their young standing beside buildings in a fenced yard beneath branches of maple and cherry blossom and bowing sprays of chrysanthemum, the rim with a continuous band of peony, wildpinks, pomegranates and plum blossom interspersed amongst scrolling foliage, the reverse with sprays of plum blossom, Genroku period

31cm. diam.

£4,000-5,000



[390]

390

A FINE AND LARGE IMARI DISH with wide everted rim, decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue, with a pair of eagles perched on either side of a vase of flowers resting on a terrace, all within a border showing two quatrefoil panels of birds, on a ground of butterflies and peonies, the underside with sprays of peonies, late 17th Century
55cm. diam.

£7,000-9,000

391

A RARE IMARI SHALLOW DISH decorated in iron-red enamel and gilt, the central roundel containing a prowling *karashishi* beneath branches of pine and stylised clouds, heightened in blue, green and black enamels, surrounded by a wide border of peonies, gilt rim, Genroku period

32.5cm. diam.

£5,000-7,000

394

A RARE MOULDED IMARI COFFEE URN decorated in iron-red enamel and gilt on underglaze blue, with a *ho-o* bird among branches of pomegranates and peonies and rockwork, with fluted body, one side pierced for a spout and decorated in relief with a mask, the loop handle with scrolling *karakusa*, the cover with further pomegranates surmounted by a finial of foliage, pruned feet, ormolu mounts (minor damage to the finial), Genroku period, the mounts later

27.5cm. high

£1,200-1,800

392

AN IMARI COFFEE URN on three shaped feet, with a moulded dragon head spout above the base, decorated in iron-red enamel and gilt on underglaze blue, with shaped panels of floral sprays and grasses, the loop handle with scrolling *karakusa*, the slightly domed cover with a knob finial (slight chipping to rim of cover), Genroku period, the silver mounts by Arnoldi and Wielick, Amsterdam, circa 1850

31.2cm. high

£2,500-3,500

395

AN IMARI BOWL decorated in coloured enamels and gilt on underglaze blue, with a central interior roundel of a building in a mountainous river landscape, surrounded by pomegranate, chrysanthemum and peony sprays, the exterior with fan-shaped panels of wisteria, pine, cherry blossom and bamboo, 18th Century

16cm. diam.

£500-700

393

AN IMARI COFFEE URN decorated in iron-red enamel and gilt on underglaze blue with a *ho-o* bird amongst fruiting pomegranate sprays, issuing from behind a fence, the spout as a stylised chrysanthemum head, the loop handle with scrolling foliage, Genroku period

21.5cm. high

£1,200-1,800

396

A PAIR OF IMARI DISHES decorated in iron-red enamel and gilt on underglaze blue, each with a central scene of a vase of *kiku* and peony, within a border of shaped panels of *karashishi*, birds and flowers alternating with peony, the underside with floral sprays (hairline cracks and glaze crazing), Genroku period

29.7cm. diam.

(2)

£300-500



[391]



[392]

[393]

[394]



[397]

397

AN IMARI TUREEN AND A DOMED COVER decorated in typical coloured enamels and gilt on underglaze blue, the rounded sides with alternating panels of peony, chrysanthemum and plum blossom flower sprays, the interior with chrysanthemum and iris sprays, the domed cover with a knop finial with similar design, decorated with the flowers interspersed amongst pine issuing from rockwork (small crack to base), Genroku period
35cm. high

(2)

£1,500-2,500

398

AN IMARI BOWL decorated in various coloured enamels and gilt on underglaze blue, with a central interior roundel of a peony spray, the exterior with *kiku*, on a red enamel ground (minor enamel rubbing), 18th Century
18.5cm. diam.

£500-700



[399]

399

A RARE IMARI CHARGER decorated in various coloured enamels and gilt, with a central roundel of an inverted vase of flowers including peony, *kiku*, plantain leaves and *karakusa*, on top of another inverted vase, the former with an inset panel of a figure, with two further heads to the sides, within a border of shaped panels of pine, plum blossom and bamboo, and cherry blossom by a screen near a building on a ground of cloud-shaped panels of *kiku* and other flowers, the underside with peony sprays (glaze cracks), Genroku period
58.4cm. diam.

Cf. A charger of similar design, *Early Japanese Porcelain*, Friedrich Reichel, pl. 51, from the Dresden Collection

£5,000-7,000

400

AN IMARI DISH decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue with an unusual design, the central roundel containing a trumpet-shaped vase filled with cascading flowers and foliage and four smaller roundels each decorated with a butterfly, the border with a band of foliate design, the wide rim with four symmetrically placed smaller panels each containing flowers and foliage emerging from rockwork, divided by four smaller shaped panels each containing flowers and foliage, including chrysanthemums and peonies, the reverse with scattered sprays of peonies, Genroku period
32.5cm. diam.

Cf. A similar example sold in these Rooms, 7 March 1988, lot 67

The Inter-Influence of Ceramic Art in East and West Idemitsu Museum of Arts, Tokyo 1984, pl. 119

£2,000-3,000

401

AN IMARI SPITTOON decorated in iron-red enamel and gilt on underglaze blue, the wide saucer-shaped upper section decorated with a profusion of cherry blossom amongst branches of pine with a central opening to the bowl beneath decorated in chrysanthemum and peony flower sprays, the loop handle decorated in gilt (small unglazed section to rim), Genroku period
17.5cm. diam.

£300-500

402

AN IMARI DISH decorated in coloured enamels and gilt on underglaze blue, with a central roundel of a vase of *kiku* and peonies, within a band of plum blossom and a border of panels of brushwood and flowers, the underside with floral sprays (hairline crack and glaze crazing), late 17th/early 18th Century
32.4cm. diam.

£300-500

403

AN IMARI FOLIATE RIMMED BOWL decorated in iron-red enamel and gilt on underglaze blue, the central roundel containing a vase of pine and cherry blossom on a veranda, the exterior with panels of *ho-o* birds and flowers and foliage, ring foot, Genroku period
21.5cm. diam.

£500-700

404

AN IMARI RECTANGULAR SAKE BOTTLE (*TOKKURI*) decorated in various coloured enamels and gilt on underglaze blue with alternate panels containing plum and bamboo beside sprays of foliage interspersed by a lobed panel containing buildings beside a lake with sail-boats in the distance and two shaped panels containing chrysanthemums and wisteria on a ground of scrolling foliage, the shoulder with panels of chrysanthemum flowerheads and foliage beneath a tapering neck, Genroku period
24.5cm. high

£1,200-1,800



[400]



[401]

[402]

[403]

[404]



[405]

405

A PAIR OF IMARI *BIJIN* decorated in iron-red enamel and gilt on underglaze blue, the hair styled with a comb, the *kimono* with hares and fences below wisteria and flowerheads (some restoration and cracks), Genroku period

43.5cm. high

(2)

£800-1,200

406

AN IMARI SHALLOW DISH decorated in iron-red enamel and gilt on underglaze blue, the roundel containing carp among swirling waters, bordered by panels of quail among millet divided by peony flowerheads (hairline crack), Genroku period; another decorated in various coloured enamels and gilt on underglaze blue with a figure in a temple landscape surrounded by various Buddhistic emblems, circa 1800; and an Arita blue and white foliate rimmed dish decorated with birds among foliage surrounded by similar panels divided by panels of tree peony and brushwork fences, 18th Century

21.5cm. diam., 18cm. diam. and 21.5cm. diam. respectively

(3)

£200-400



[407]

407

A PAIR OF IMARI *BIJIN* decorated in iron-red, green and aubergine enamels and gilt on underglaze blue, the *kimono* with peony sprays and cloud scrolls (minor damage and cracks), Genroku period

(2)

£1,500-2,500

408

AN IMARI SHALLOW DISH decorated in various coloured enamels and gilt on underglaze blue, with two figures standing in a landscape surrounded by panels, figures standing on bridges divided by further panels of stylised flowerheads and Buddhistic emblems, the reverse with further panels of Buddhistic emblems; another with a vase of chrysanthemums surrounded by panels of further flowers and foliage (hairline cracks); another with quail among millet surrounded by peony flowers and foliage; and an Imari bowl decorated in iron-red enamel and gilt on underglaze blue with branches of tree peony (the interior slightly rubbed, slight chip to rim), all circa 1700

18cm., 22cm., 21.5cm. and 14.5cm. diam. respectively (4)

£350-450



[409]

THE PROPERTY OF A GENTLEMAN

409

AN IMARI FIGURE OF A MAN decorated in iron-red, green and aubergine enamels on underglaze blue, the *kimono* with pine, bamboo and cloud scrolls (some enamel ware), Genroku period
46.5cm. high

£1,000-1,500

VARIOUS PROPERTIES

410

AN IMARI MOULDED PEAR-SHAPED COFFEE POT decorated in typical coloured enamels and gilt on underglaze blue, the fluted body with applied handle decorated with a continuous landscape depicting cranes flying together with food for their young perched in a nest of berries and intertwined sticks in the lower branches of a pine tree, bamboo and plum blossom intertwined amongst the branches of pine (*shochikubai*), the tripod feet formed as *bijin* holding fans, the neck with incised gadroon design (extensively damaged and repaired), early 18th Century
34cm. diam.

£200-300



[411]

411

AN IMARI DISH decorated in iron-red enamel and gilt on underglaze blue with the corner of a pavilion beside a riverbank, with a flowering cherry tree, within a border of shaped panels of birds amongst plum blossom and other flowers, Genroku period
32.8cm. diam.

£800-1,200



[412] detail

412

AN IMPRESSIVE IMARI GARNITURE comprising three jars and covers and the two trumpet-shaped vases decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue, each with a continuous scene of figures at various pursuits, before buildings in a pine-strewn rocky landscape, containing fish leaping up a waterfall, and four fan-shaped panels variously depicting prancing horses, *ho-o* and squirrels amongst grapevines, all on a ground of butterflies and scrolling flowerheads, the covers similarly decorated and surmounted by finials of a hen and chick beside a peach spray issuing from rockwork (one jar restored to rim, one trumpet vase cracked and restored to rim, two cockerel finials restored to wings, another with chip to beak), Genroku period
jars and covers 65cm. high
vases 42cm. high

(5)

£20,000-30,000





[413]

[414]

[413]

413

A PAIR OF IMARI OCTAGONAL JARS AND DOMED COVERS with *karashishi* and brocade finials, decorated in various coloured enamels and gilt on underglaze blue, with four shaped panels alternately containing *ho-o* birds on rockwork beneath pine and cherry blossom, on a ground of panels of *ho-o* birds and chrysanthemum heads, the shoulder with two quatrefoil panels of *karashishi*, the neck with dragons amongst clouds, Genroku period
64cm. high

(2)

£10,000-15,000

414

AN IMARI VASE decorated in various coloured enamels and gilt on underglaze blue, with shaped panels containing *ho-o* birds, hares, *karashishi* and flowers and foliage, the shoulder with a band of *ho-o* birds amongst scrolling foliage, the neck with chrysanthemum heads, Genroku period
49cm. high

£2,500-3,500



[415]

415

A HANDSOME IMARI CHARGER decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue, the roundel containing a bird perched on the handle of a vase of peonies and foliage on a veranda, the wide rim with three lobed panels containing figures beneath a tree divided by bands of flowers and foliage interspersed by lappets containing further flowers and butterflies hovering amongst peonies, the reverse with sprays of plum blossom, Genroku period
55.2cm. diam.

£5,000-7,000

THE PROPERTY OF A COLLECTOR

416

A FINE, IMPORTANT AND RARE GENROKU PERIOD IMARI DISH decorated in iron-red, green, aubergine and black enamels on underglaze blue, the central roundel containing an oak tree issuing from a square platform on a veranda, the lower trunk encased in a wooden frame, sprays of peony issuing from behind, the wide rim with six shaped panels alternately containing pine, plum and bamboo (*shochikubai*), on a diaper ground of geometric and foliate design, circa 1700
57cm. diam.

A similar dish is illustrated in *Nihon Toji Zenshu 23 Imari Ware*, pl. 76

£15,000-25,000





[417]

VARIOUS PROPERTIES

417

AN IMARI DISH decorated in iron-red enamel and gilt on underglaze blue, with a central scene of a lady and an attendant walking on a bridge in a sudden storm, the attendant holding a parasol, before buildings in a mountainous riverscape, within a floral cell pattern border, the underside with plum blossom, late 17th/early 18th Century
31.5cm. diam.

£4,000-6,000



[418]

418

A FINE AND IMPORTANT PAIR OF IMARI OCTAGONAL TUREENS AND COVERS decorated in typical coloured enamels and gilt on underglaze blue, each with four panels of flowering cherry blossom issuing from rockwork and brushwork fences, between narrow bands of scrolling flowerheads and foliage, the domed covers with applied loop handles (very minute chips to inside rims of covers), Genroku period
24cm. diam.

(2)

£25,000-30,000

THE PROPERTY OF A COLLECTOR

419

A KENJO-IMARI BOWL decorated in iron-red, green, yellow, aubergine and black enamels and gilt, the central roundel with a *bonsai* tree, bordered by three lobed panels of wildpinks divided by three roundels of *tachibana* surrounded by scrolling foliage, Genroku period

14.5cm. diam.

£800-1,200

VARIOUS PROPERTIES

421

A KENJO-IMARI BOWL with flaring sides decorated in various coloured enamels and gilt on underglaze blue, with a central roundel of a vase and table before a screen on a fenced terrace, within a formal border of panels of half-flowerheads, leaves and geometric patterns, four-character mark, early 18th Century

14.1cm. diam.

£2,000-3,000

THE PROPERTY OF A LADY

420

A KENJO-IMARI CYLINDRICAL BOWL decorated in iron-red, green, yellow and black enamels and gilt on underglaze blue, with shaped panels of peonies on a cell pattern ground, below a band of scrolling foliage, the interior with a central roundel of a dragon (glaze scratches and minor enamel ware), four-character mark, early 18th Century, the domed cover decorated in *hirazogan* and *takazogan* on a *nanako* ground with an Immortal holding a staff and a fan, a crane beside him, beneath pine branches issuing from rockwork, the pierced sides, with scrolling peonies, signed *Ichikawa Masahiro saku*, 18th Century

13cm. diam.

£2,000-3,000

422

A SET OF FIVE KENJO-IMARI SQUARE DISHES with canted corners, decorated in coloured enamels and gilt on underglaze blue, each centrally painted with plantain, pine and flowers issuing from rockwork, within borders containing shaped panels of objects, on a trellis and flowerhead pattern ground, Chenghua six-character mark, circa 1700

18cm. diam.

fitted and inscribed wood box

(5)

£3,000-4,000



[420] detail



[419]



[420]



[421]



[422]

423

AN UNUSUAL IMARI SAUCER DISH decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue with a carp ascending the Lung Men Falls, the rim with a mountainous landscape and boats amongst swirling waters, the reverse with scrolling *karakusa*, Chenghua six-character mark, circa 1700

30cm. diam.

£800-1,200

424

AN IMARI BARBER'S BOWL decorated in iron-red enamel and gilt on underglaze blue with a vase containing flowers and foliage on a fenced veranda, the wide rim with figures on bridges, before buildings in a pine-strewn rocky landscape, late 17th/early 18th Century

25cm. diam.

£1,500-2,500

425

AN IMARI FOLIATE RIM MOULDED DISH decorated in iron-red, green, yellow, aubergine and black enamels and gilt on underglaze blue, the central roundel containing peony flower sprays tied as a gift, surrounded by four panels alternately containing chrysanthemum and bamboo leaves and flowerheads among stylised streams and a pine tree issuing from rockwork with peony and bamboo behind, two boats in the distance and a bridge leading to a small house hidden behind a plum tree, the reverse with a continuous band of swirling stylised flowerheads and foliage, the outer rim with a continuous band of pine, plum and bamboo (*shochikubai*) intertwined (drill hole to ring foot), early 18th Century

34.5cm. diam.

£2,000-3,000

THE PROPERTY OF A COLLECTOR

426

AN IMARI SHALLOW DISH decorated in iron-red enamel and gilt on underglaze blue, the central roundel with a petal design surrounded by branches of plum blossoms and tree peony, the rim with a band of flowers and foliage, the reverse similarly decorated; and another with green, yellow and black enamels with an all over design of flowering peony, both late 17th/early 18th Century

24.5 and 21cm. diam. respectively

(2)

£1,500-2,000

427

AN IMARI SHALLOW DISH decorated in various coloured enamels and gilt, the centre with a vase and chrysanthemums, the everted rim with four iris roundels dividing buildings beside a bridge and branches of pine, the reverse with plum blossoms and a band of floral sprays (two small gold lacquer repairs), Chenghua six-character mark, Genroku period

31cm. diam.

£500-700



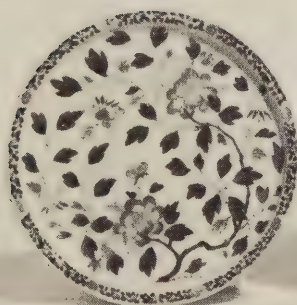
[423]



[424]



[425]



[426]



[427]



[426]



[428]

VARIOUS PROPERTIES

428

A GROUP OF FIVE IMARI DISHES decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue, the central roundel containing chrysanthemum sprays surrounded by a band of stylised flowers and foliage, two fan-shaped panels containing cherry blossom and two lobed panels with a building on a rocky outcrop beneath a maple tree, the panels surrounded by further chrysanthemum flowers and foliage, the reverse with a continuous band of flowers and foliage, Genroku period
22cm. diam.

(5)

£2,500-3,500



[429]

429

AN IMARI TUREEN decorated in typical coloured enamels and gilt on underglaze blue, the rounded sides with alternating shaped panels of fruiting pomegranate branches, peony and chrysanthemum flower sprays issuing from rockwork, and stylised chrysanthemum heads surrounded by four leaves (firing crack to base), Genroku period
37cm. diam.

£2,500-3,500



[430]

430

AN IMPORTANT PAIR OF GENROKU PERIOD ARITA JARS AND COVERS, of ovoid form decorated in iron-red enamel and gilt on underglaze blue, each decorated with three shaped panels variously depicting *ho-o* birds among *kiri*, cranes among plum blossom and bamboo, and *karashishi* on rockwork among cherry blossom on a ground of scrolling *karakusa* reserved with *ho-o* bird medallions and stylised flowerheads, the shoulder with *karashishi* panels on a *hanabishi* ground, with associated Dresden domed covers with *karashishi* and rockwork finials, the jars 63cm. high

(2)

£20,000-30,000





[431]

431

A PAIR OF IMARI BOWLS decorated in iron-red enamel and gilt on underglaze blue, each with a butterfly beside peony sprays, the everted rims with an inner border decorated with scrolling foliage, the exteriors with an all over design of flowerheads and scrolling foliage, 18th Century
25cm. diam.

(2)

£1,200-1,800



[432]

432

A SET OF THREE IMARI FLUTED BOWLS decorated in iron-red and green enamels and gilt on underglaze blue, each with a central roundel of a mountainous riverscape within a border of plum blossom, the underside with leaves, 18th Century
20.5cm. diam.

(3)

£1,200-1,800



[433]

433

A PAIR OF IMARI HANAÏKE of double gourd form, decorated in various coloured enamels and gilt with *kiku* and peonies issuing from brushwood fences, and moulded in relief with leafy gourd vines, *kiku* flowerhead to the base (both with some restoration), circa 1700
21.5cm. high

(2)

£4,000-5,000



[434]

434

A FINE LARGE OCTAGONAL IMARI VASE decorated in iron-red, green and black enamels and gilt on underglaze blue, with foliate and rectangular shaped panels containing pavilions in a lakeside landscape and various flowers and foliage including chrysanthemums among stylised waves, the shoulder with lozenge-shaped panels with peonies and scrolling foliage, the neck with a band of further flowers and foliage, the domed cover similarly decorated and surmounted by a finial modelled as a *karashishi*, Genroku period
86.5cm. high

£10,000-15,000



[435]

435

A PAIR OF IMARI PLATES decorated in iron-red, green and aubergine enamels and gilt on underglaze blue, each with two *bijin* by a pier, one smoking a pipe, in a landscape of pine, bamboo and plum blossom (both restored), Genroku period
24.8cm. diam.

(2)

£800-1,000



[436]

NINETEENTH CENTURY CERAMICS

436

A HIRADO EWER decorated in underglaze blue with *nami ni chidori*, the handle and spout modelled as a three-clawed dragon, the domed cover and neck with a band of floral tendrils, the finial modelled as a coiled three-clawed dragon (minor chips and slight restoration to the claws, whisker and handle), 19th Century
29cm. high

£800-1,200

437

A PAIR OF KOZAN DISHES decorated in underglaze red, blue, white and yellow enamels, each with a spray of morning glory, impressed signature *Kozan*, late 19th Century
20cm. diam.

(2)

£300-500



[438]

438

A LARGE IMARI DEEP BOWL decorated in typical coloured enamels and gilt on underglaze blue, the centre with flowerheads divided by scrolling foliage, the sides with two shaped panels containing a five-masted Dutch galleon divided by two panels containing a lady on a veranda playing with a cat, the exterior with roundels of *ho-o* birds amongst scrolling foliage, Meiji period 33.5cm. diam.

The base with a seal mark depicting a European coat-of-arms

£1,500-2,000

439

A FUKAGAWA PETAL-RIMMED VASE decorated in various coloured enamels and gilt on underglaze blue and grey with two shaped panels alternately containing carp in waters beneath a maple tree, and sprays of irises, divided by two *uchiwa* and roundels of various geometric designs (slight hairline crack to the base), Fukagawa mark, Meiji period 27.5cm. high

£800-1,200



[440]

440

A LARGE IMARI DISH decorated in various coloured enamels and gilt with a scene from the battle of Yashima, Yoshitsune on horseback in mid-stream with two warriors of the Taira attacking from a boat, the wavy border decorated with floral reserves and diaper, the corners with birds perched amongst flowering prunus, Meiji period
61cm. long

£4,000-5,000



[441]

441

A LARGE IMARI DISH decorated in iron-red enamel and gilt on underglaze blue, the large central roundel containing a two-handled oviform vase with a loop hanging attachment filled with peonies and irises surrounded by eight panels alternately containing peony flowerheads and foliage and a canopied boat jutting out from a boathouse nestling under pine trees, the designs continuing on the rim, the exterior similarly decorated, gilt rims, Meiji period 46.5cm. diam.

£600-800

442

AN ARITA BLUE AND WHITE DISH modelled as a fish, ring foot, the reverse with a six-character mark, late 19th Century 43.5cm. long

£250-350



[443]

443

AN IMARI GARNITURE comprising three octagonal jars and covers and two octagonal trumpet-shaped vases, the jars decorated in iron-red enamel and gilt on underglaze blue, each with shaped panels of vases of peonies and plum blossom on fenced terraces, and buildings beside pierced rockwork, peonies and plum blossom, the domed covers with wide rims and tapering knob finials above similar decoration to the body, the vases similarly decorated (two vases restored, cracks to two covers, chip to inside rim of jar), 19th Century
 jars and covers 45cm. high
 vases 29.3cm. high

(5)

£3,000-5,000



[444]

444

A PAIR OF BROAD PEAR-SHAPED VASES decorated in green and brown enamels on underglaze mauve, each with birds perched on wisteria branches, below a moulded white band of stylised dragons, 19th Century
51cm. high

(2)

£3,000-4,000



[445]

445

A RYOSAI TRUMPET VASE decorated on a blue-grey ground in low relief with two egrets wading amongst water lilies, impressed mark *Ryosai*, Meiji period
61.3cm. high

£3,000-4,000



[446]

446

A SHALLOW NABESHIMA DISH decorated in underglaze blue and celadon with cherry blossoms on swirling waves, ring foot

17.8cm. diam.

£800-1,200

447

AN IMARI DISH decorated in iron-red enamel and gilt on underglaze blue, the central roundel with a vase of budding peony sprays and wisteria flowers on a fenced terrace, surrounded by lappet-shaped panels containing peonies on a ground of cherry blossom and other flowers, Chenghua six-character mark to the base, circa 1800

47cm. diam.

£700-900



[447]



[448]

448

A LARGE SAMSON IMARI CHARGER decorated in iron-red, green, aubergine and black enamels and gilt on underglaze blue, with a *ho-o* bird perched on a branch among peonies, and above rockwork, within a shaped border of panels of *karashishi* on a flowerhead ground, the underside with peony sprays, 19th Century
61.5cm. diam.

£1,000-1,500



[449]

449

A RARE PAIR OF FUKAGAWA TRUMPET-SHAPED BEAKER VASES decorated in various coloured enamels and gilt, the cylindrical bodies in black enamel with figures on a bridge crossing a river in a Chinese landscape, inscribed between borders of foliate scrolls and panels of flowerheads on a diaper ground (one with some restoration), signed *Hikoezan Fukagawa sei*, 19th Century
62cm. high

(2)

£3,000-4,000



[450]

450

A LARGE FUKAGAWA JARDINIÈRE decorated in iron-red and black enamels and gilt on underglaze blue with shaped panels of the Shichifukujin on a ground of broken *hanabishi* and peonies between formal borders of lappets, the shoulder with two bands of *ho-o* and butterflies among flowers and foliage, Meiji period
43cm. high
wood stand

£3,000-4,000



[451]

[452]

451

AN EARTHENWARE STEM BOWL decorated in red and pink enamels on a grey ground with fruiting *nanten* sprays, the design coming over the rim into the interior, signed *Seifu*, late 19th Century
16cm. high

£400-600

452

AN UNUSUAL EWER AND COVER modelled as a crayfish, the antennae folded back to form the loop handle, the ewer in coloured enamels and gilt with plum blossom over a large veined leaf (minor restoration), signed *Makuzu Kozan*, 19th Century
21cm. high

£1,000-1,500



[453]

453

AN 'ICE WARE STYLE' GLAZED EARTHENWARE GLOBULAR VASE, the pale green glaze falling short to reveal the burnt orange earthenware, decorated with a prawn moulded to the shoulder beneath three incised lines to the neck, impressed mark *Makuzu Kozan*, circa 1870

26cm. high

fitted and inscribed wood box

£4,000-6,000



[454]

454

AN UNUSUAL *IKEBANA* VESSEL IN THE FORM OF A CELADON GLAZED BOAT, the prow modelled with a *ho-o* bird head, the eyes unglazed, the sides with folded wings with a scrolled stern, the details in a lighter celadon, signed *Makuzu Kozan*, Meiji period
44cm. long

£3,500-4,500



[455]

455

AN UNUSUAL CHINESE-STYLE BLUE AND WHITE JAR AND COVER with inside liner, decorated with a continuous scene of three fishermen, two in a boat, one standing with a fishing rod, in a pine-strewn mountainous landscape with birds, goats, monkeys and hares, between wave pattern borders, the cover with pine, bamboo and prunus and *ju* roundels, signed to the base and inside of the cover *Makuzu Kozan*, Meiji period
28cm. high

£4,000-5,000



[456]

456

A LARGE MOTTLED BLUE AND GREEN GLAZED DISH modelled as a large leaf, the veins moulded in relief, the stalk forming a handle, signed *Makuzu Kozan*, 19th Century
38cm. long

£2,000-3,000



[457]



[458]

457

AN UNUSUAL 'CHINESE FAHUA-STYLE' PIERCED VASE of lobed form, decorated in underglaze aubergine, green, yellow and varying shades of blue enamels, with two shaped panels of *ho-o* birds on pierced rockwork before chrysanthemums, the side panels with dragons amongst trailing lotus, the neck with a collar of alternating lappets of horned animals and flower stems, the interior vase of unglazed porcelain, signed *Makuzu Kozan*, Meiji period
16cm. high £3,000-4,000

458

A BLUE AND WHITE VASE AND COVER with overglaze yellow decorated with *ho-o* birds perched on pierced rockwork, amongst chrysanthemums, the reverse with plum blossom and bamboo issuing from rockwork, the side panels with dragons amongst cloud scrolls, the domed cover with a pagoda finial, and decorated with linked panels of twin fish and flowerheads, on a matching overglaze yellow ground, signed *Makuzu Kozan*, Meiji period
22.5cm. high £3,000-4,000

459

AN IMPORTANT VASE OF YEN YEN SHAPE delicately painted in underglaze blue on a white ground, with open chrysanthemums, stems and leaves, signed within an incised double line circle
Makuzu Kozan, Meiji period
 52.5cm. high

EXHIBITED:

The Japan-British Exhibition, London, 1910, no. 155

LITERATURE:

H. Shugio, 'Japanese Art and Artists of Today', *The Studio*, vol. 50 (1910)

Miyagawa Kozan (b. 1840) the potter or potter's master of this and lots 454, 455 and 458, was among the most distinguished ceramics artists of the Meiji period, and of international repute during his mature flowering around the turn of the century. His was the famous Makutsu kiln at Ota, near Yokohama, on which was centred a dynasty of family and students. Kozan's debt to Chinese glazes and the simplicity of line he cultivated informed his work; the ensuing masterpieces recommended him to the Imperial Court, to which he was accredited

£8,000-10,000



[459] detail





[460]

[461]

460

AN OVOID VASE with tall, waisted neck decorated in slightly moulded red, blue, green and white glazes, with a design of a dragon in unglazed earthenware, signed *Makuzu Kozan*, shaped silver collar to the rim marked solid silver, Meiji period
33.5cm. high

£1,000-1,500

461

A KORYO-STYLE CELADON BROAD OVIFORM VASE decorated in pink and grey enamels with two fish in pursuit of five minnows, all delicately moulded, among incised aquatic plants, signed *Sozan*, Meiji period
18cm. high
original fitted box, signed by the artist

Suwa Sozan was born in Kanazawa and trained under Saiunro Kyokuzan. After working in Tokyo, he returned to his birthplace to direct the industrial school there. In 1900 he moved to Kyoto, working first at the Kinkozan kiln in the Awata district; afterwards he founded his own kiln in Gojozaka. His distinction earned him membership of the Imperial Fine Arts Academy

The last decade of Sozan's life and career was dominated by his interest in Korean ware of the Kyoro period, an interest communicated to his followers. During the period of easy communication and political union between the two countries, Korean influence engraved a mark on the history of Japanese ceramics; in this complementing of Chinese influence, Sozan played a part as forerunner

£3,000-4,000



[462]

462

A KORYO-STYLE CELADON FIGURE OF DARUMA, wearing voluminous robes, and seated with his arms folded, his head and chest in unglazed porcelain, impressed mark *Sozan*, Meiji period
13cm. high

£2,000-3,000



[463]

LACQUER

463

A RECTANGULAR SUZURIBAKO decorated on an *okibirame* ground in gold *hiramakie*, *hirame*, *takamakie* and *nashiji*, with two figures standing before a boat and buildings beside a river, in a mountainous landscape covered in pine, *karamatsu*, maple and other plants and grasses, beneath a silver moon, the interior with the characters *Kame no O* 'The Tale of the Turtle', amidst a waterfall, the gilt *tsuiteki* modelled as a stylised flowerhead (badly damaged), 17th Century
21cm. wide

£700-900

464

A ROUNDED RECTANGULAR LACQUER BOX AND COVER decorated in gold *hiramakie*, gold foil and inlaid in mother-of-pearl with various butterflies, the interior *muranashiji* on a *roiro* ground (minor restoration and minute chip), 19th Century

24.5cm. long

£1,200-1,800

465

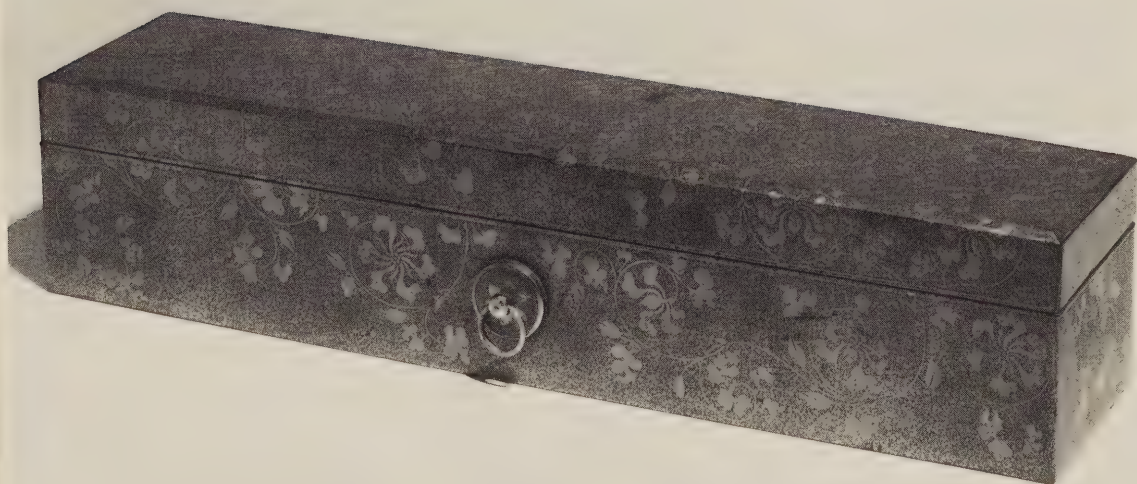
A LACQUER NAGA-FUBAKO decorated in gold *hiramakie* on a *nashiji* ground with stylised flowerheads and scrolling foliage, *nashiji* interior, engraved gilt metal *kanagu* and ring attachments (old wear, damaged and restored), late 18th/early 19th Century

41 × 9 × 9cm.

£300-500



[464]



[465]

466

A SMALL CIRCULAR GOLD *FUNDAME* BOX as a portable shrine, slightly domed cover decorated in gold and black *hiramakie* with 'Married rocks' at Futamigaura among waves, the interior with a gold decorated sandal wood carving of Kokuzo-bosatsu, the *nashiji* interior of the cover with a sanskrit character over a lotus in gold *hiramakie*, metal rims, unsigned, 19th Century 8cm.

£2,000-2,500

467

A GOLD LACQUER CIRCULAR *KOGO* with pewter rims, the cover decorated in gold and coloured *hiramakie*, *takamakie*, *hirame* and *nashiji* and inlaid in mother-of-pearl, gilt-metal and bronze, with Kannon standing in flowing robes holding a basket of fish amongst foaming waves issuing from a bottle vase beneath her feet, the interior with scattered leaves in gold and coloured *takamakie* on a *nashiji* ground (slight old wear), 17th/18th Century 8cm. diam.

£1,000-1,500

468

A GOLD LACQUER VASE with a tall cylindrical neck and flaring rim, on an integral wood base, decorated on a *mokume* ground, with two shaped panels, one of the buildings, ricefields and pine trees before Mount Fuji in *hiramakie*, *takamakie* and scattered *hirame*, the other of a boat below a flowering cherry tree on a *kinji* ground, both joined by two bands of *okibirame*, the neck with a writhing dragon in gold and slight coloured *takamakie*, Meiji period 17cm. high

£600-800

469

A LACQUER *KODANSU* decorated in gold and red *hiramakie* and mother-of-pearl on a silver *hirame* ground, with pinks behind silk hangings, and a drum and two sticks, the inside of the door in *togidashi* with a brush and inkstone amongst maple and flowers, the three drawers with geometric patterns, the interiors on a *nashiji* ground (minute chips and bruising), 19th Century 12.3cm. long

£2,000-3,000

470

A FINE GOLD *FUNDAME* BOX modelled as a peach, decorated in *kirikane*, *kimpun* and gold *takamakie* and *hiramakie* with leaves, *nashiji* interior, unsigned (a few *kirikane* pieces missing, minute dents), 19th Century 9.5cm.

£2,500-3,500

471

A RECTANGULAR LACQUER BOX AND COVER with pewter rims in gold and coloured *hiramakie* and *takamakie* on a *kinji* ground, with *ominaeshi*, cockscomb, bushclover and pinks, the sides with hydrangea in mother-of-pearl, peonies, irises and other flowers by a meandering river, the interior on a *nashiji* ground (minor wear), 19th Century 14cm. long

£1,500-2,500



[466]

[467]



[468]

[469]

[470]

[471]



[472]

472

A LACQUER *BUNDAI* decorated in gold, silver and coloured *hiramakie* and *takamakie*, and scattered *hirame*, with three carp leaping a rocky waterfall, beneath an overhanging fruiting peach branch, on a *mura-nashiji* ground (minor scratches), 19th Century
24cm. wide

£1,200-1,800

474

A PAIR OF CIRCULAR LACQUER BOXES AND COVERS with pewter rims, decorated in gold *hiramakie* on a *nashiji* ground, with scrolling paulownia, the interior plain (minor damage and rubbing), 18th Century
14.5cm. diam.

(2)

PROVENANCE:

Chateau d'Haroue since the 18th Century

£250-350

THE PROPERTY OF A LADY

473

SIX SHAPED LACQUER BOXES AND COVERS in gold and coloured *hiramakie* and *takamakie*, variously decorated with baskets of flowers, landscapes and *ho-o* birds (all with wear and damage), 18th Century, 8-11cm. wide; and a circular box and cover with plum blossom below a crescent moon on a *nashiji* ground (minor wear), 18th Century, 8cm. diam.

(7)

PROVENANCE:

Chateau d'Haroue since the 18th Century

£250-350



[475]

VARIOUS PROPERTIES

475

A RECTANGULAR LACQUER DOCUMENT BOX AND COVER with inside tray and a drawer to the base, decorated in gold *hiramakie* and *takamakie* and scattered silver *hirame*, with pine and camelia trees and *mon*, the interior on a *mura-nashiji* ground, gilt-metal fittings (cover with slight cracks, the base damaged), 18th Century
26cm. wide

£700-900

477

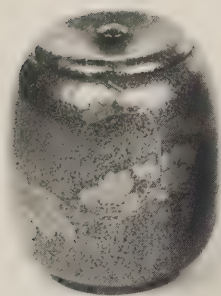
A SMALL BLACK AND RED LACQUER BOX AND COVER modelled as a roof tile end, the cover gold edged, decorated overall with rice-grain style markings, the interior with a fine *nashiji* ground, 19th Century
7cm. wide

£300-400

476

A RECTANGULAR SMALL *FUBAKO* decorated in gold *hiramakie*, *takamakie* and *kirigane* with pine issuing from rockwork on a brown *nashiji* ground, the interior with similar design, metal rings with silk cord tassels (corners restored, some damage), 19th Century
24.5cm. long

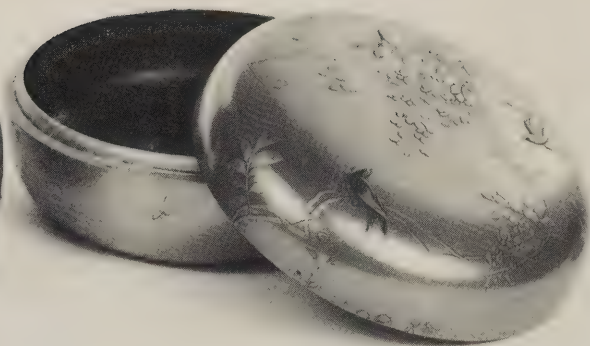
£350-450



[478]



[479]



[480]

478

A LACQUER CHAIRE AND COVER decorated in gold and silver *hiramakie* on a *nashiji* ground with entwined clematis, the cover continuing design (slight chip to inside rim of cover), late 18th Century

6.8cm. high
brocade bag

£300-500

481

A ROIRONURI SUZURIBAKO AND BUNDAI, the *suzuribako* decorated in black *hiramakie* with numerous crows, the interior with chrysanthemum flowerheads and leaves in gold and silver *hiramakie*, with an inkstone and ivory *suiteki* with the Japanese national anthem inscribed in gold *takamakie*, with matching paper knife, gimlet and two brushes, the *bundai* decorated in black, red and gold *hiramakie* and *takamakie* with a multitude of crows against the silhouettes of mountains, an evening glow seen between the peaks, (minor chips to *bundai*), Meiji period *suzuribako* 22.3 × 20.7cm.

bundai 58.5cm. wide
fitted wood boxes

(2)

£3,000-5,000

479

A NATSUME decorated in *hiramakie* and *kirigane* on a *nashiji* ground, with a continuous scene of birds and *minogame* in a rocky river landscape, filled with flowering chrysanthemums attached to canes, silver inlaid studs, with the Hosokawa *mon* (slight rubbing), 18th/19th Century

5cm. high

£800-1,200

480

A FUNDAME LACQUER CIRCULAR BOX WITH COVER decorated in gold and *iroe hiramakie* with birds amongst wisteria, the sides with butterflies and dragonflies, the interior with lotus plants on a *sabiji* ground (slight old wear), 19th Century

11.5cm. diam.

£400-600

482

A RECTANGULAR ROIRONURI TRAY decorated in gold and silver *hiramakie* and *togidashi*, sprinkled *nashiji* and horn inlay, with two ravens perched on blossoming cherry branches, unsigned, late 19th Century

36.4 × 19.2cm.

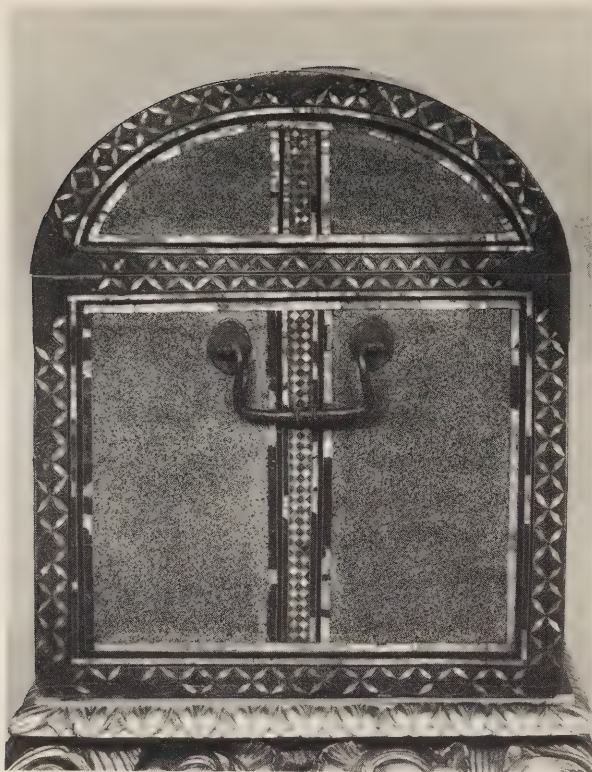
£1,000-1,500



[482]



[481]



[483] detail

THE PROPERTY OF A LADY OF TITLE

483

AN IMPORTANT MOMOYAMA PERIOD RECTANGULAR COFFER WITH DOMED HINGED COVER, with six shaped panels decorated in gold and brown *hiramakie* and inlaid in mother-of-pearl, with various scenes of birds, including an owl, cockerel and hen, and horses amongst cherry blossom, chrysanthemums, maple and other flowers and foliage, surrounded by shark skin (*samegawa*), and bands of *hanabishi* and a cross design, the interior of the cover with two *ho-o* birds,, the copper *kanagu* engraved with flowers and foliage, the escutcheons with European stylised faces (some inlay missing and wear to the lacquer), circa 1600, lockplates later, on an elaborate carved giltwood stand, late 18th/19th Century
131.4 × 64.3 × 55cm. without stand

PROVENANCE:

Duc Prosper Ludwig d'Arenberg (1785-1810), who married Princess Ludmilla Lobkowitz (1798-1868)
Their son Duc Englebert d'Arenberg (1824-1875), who married Eleonor Ursule, Princesse et Duchesse d'Arenberg

Their son Charles Prosper Prince et Duc d'Arenberg, Prince du Saint Empire (1875-1948)

Thence by descent to the present owner, Princesse Elisabeth de Merode

£70,000-90,000





[484]

THE PROPERTY OF A LADY

484

A MOMOYAMA PERIOD RECTANGULAR BLACK LACQUERED WOOD COFFER AND HINGED DOMED COVER decorated in gold, silver and brown *hiramakie* and *nashiji* and inlaid in mother-of-pearl with variously shaped panels of fruits, flowers and foliage separated by bands of *hanabishi* design, the reverse of the cover decorated in gold *hiramakie* on a *roironuri* ground with trailing foliage, the interior lined in purple velvet, engraved gilt *kanagu* (old wear and damage)
60 × 32 × 25cm.

£4,000-6,000



[485]

VARIOUS PROPERTIES

485

A LACQUERED BUDDHIST PRIEST'S CHAIR (*kyokuroku*) of folding type, the curved arm and back rest terminating in *kiku* heads, the whole decorated in gold lacquer with trailing *kiri*, the splat with a *kirimon* reserved on a *manji* diaper, the bronze mounts with peonies and foliate scrolls (old damage and worn seal), Edo period
84cm. high

£2,000-3,000



[486]

486

A HANDSOME LACQUER CABINET decorated in gold, black, silver and red *hiramakie* on a *nashiji* ground, the doors, sides and top with pine, plum and bamboo (*shochikubai*), the interior with five drawers decorated with a multitude of red-capped Manchurian cranes, the reverse of the doors with further cranes amongst pine, the *kanagu* engraved with scrolling foliage, with fitted stand (slight damage to back panel, some restoration to the lacquer), 19th Century
162 × 47 × 97.5cm.

£15,000-25,000





[487]

487

A GILTWOOD CARVING OF A SEATED KANNON with six arms wearing her hair tied in an elaborate *chignon*, and a high pierced gilt-metal headdress decorated with *ho-o* birds, lotus and floral designs, one hand holding a lotus pod (some damage to the attributes and one arm missing), late 17th/early 18th Century, later gilt wood stand of hexagonal form carved with panels of dragons, *karashishi* and *ho-o* birds below a double lotus (some chipping), 19th Century
61cm. high

£1,500-2,000

488

A RED AND GOLD LACQUER TOKKURI (*sake* bottle) modelled as a standing *shojo* pouring *sake* from a double gourd vase into a *sakazuki*, decorated in *hiramakie* with two figures before a building (hand restuck, some chipping), Meiji period
29cm. high

£700-900

END OF SALE

Written Bids

JAPANESE WORKS OF ART

LOT

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3

LOT

BID

3

Monday 6 and Tuesday 7 March 1989

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PRICE LIST



Japanese Works of Art

MONDAY 6 & TUESDAY 7 MARCH 1989

Code Name: KOZAN-4003

The price shown below is the purchase price being the aggregate of the final bid and the premium of 10%. Unsold lots are not included.

In accordance with Clause B3 of our Conditions of Business lots can be offered subject to reserves. The following currency conversions were used at the sale:
£1=\$1.72, DM. 3.19, S.Fr. 2.73, F.Fr. 11.22, YEN 222.3

Purchasers are reminded that these rates were approximate and taken only as guidance. They should not be used when settling accounts which are due in sterling or its equivalent converted at the date of payment.

Lot	£	Lot	£	Lot	£	Lot	£
1	550	28	572	60	286	94	715
2	352	29	1,485	61	605	95	330
3	1,045	33	198	62	1,265	96	935
4	462	35	242	63	1,870	97	1,045
5	880	36	286	67	2,090	98	825
6	880	37	825	68	330	99	605
7	418	38	1,320	69	770	100	308
8	1,430	39	495	70	462	102	104
9	550	40	385	71	495	103	440
10	352	42	528	72	990	104	1,595
11	770	43	1,540	73	1,375	105	352
12	275	45	418	75	286	106	715
13	275	46	495	76	528	107	605
14	495	47	715	77	275	108	385
15	385	49	935	78	1,210	109	308
16	1,320	50	3,080	79	352	110	528
17	1,045	53	605	85	550	111	220
18	1,045	54	528	86	1,320	112	495
22	550	55	330	87	275	113	110
24	660	56	2,860	88	825	114	418
25	4,620	57	4,180	89	660	115	462
26	6,600	58	1,320	90	770	116	715
27	880	59	605	93	440	117	2,640

Lot	£	Lot	£	Lot	£	Lot	£
119	1,540	186	220	263	4,950	337	660
120	440	199	3,850	264	3,080	338	1,650
121	715	201	2,640	265	3,080	339	1,320
124	220	205	396	266	1,650	340	1,980
125	275	206	1,320	267	1,540	341	4,400
126	308	207	770	268	1,650	342	4,400
127	165	208	825	271	2,860	343	2,420
128	440	210	495	272	1,320	348	1,760
129	1,980	211	4,180	273	2,750	349	1,430
130	1,540	212	1,210	274	2,530	350	440
131	1,750	215	1,320	275	2,200	351	121
132	682	217	1,320	276	2,420	352	4,180
135	935	218	1,540	277	4,180	353	2,750
136	440	220	660	279	1,650	356	1,760
137	385	223	308	282	715	358	1,650
139	154	224	880	283	4,620	359	1,650
140	715	228	440	284	528	361	2,420
141	440	229	1,650	285	605	362	8,800
143	528	230	1,870	286	4,400	364	660
145	990	231	462	287	1,320	365	2,090
146	440	232	660	288	660	366	715
148	165	233	528	291	1,870	367	1,320
150	880	234	935	292	11,000	368	1,980
151	440	236	1,980	294	1,650	371	2,420
152	3,520	237	330	295	1,320	372	1,760
153	715	237A	1,430	297	770	374	990
154	660	239	1,650	298	418	375	770
155	528	241	2,200	299	385	376	3,520
156	4,620	242	1,320	302	330	378	2,420
157	825	244	550	307	242	379	4,400
158	3,850	245	1,210	308	825	380	2,200
159	3,080	246	2,860	309	550	381	1,870
161	1,650	247	3,300	312	495	382	1,760
165	4,400	248	550	314	286	383	2,200
167	7,700	249	770	317	2,200	384	2,640
169	4,400	251	660	324	2,200	387	7,700
172	880	256	1,045	325	8,250	389	4,950
173	462	258	715	326	4,620	394	1,430
175	2,750	260	1,100	329	220	395	660
179	495	261	1,210	335	4,180	396	660
182	550	262	2,420	336	770	397	6,600

Lot	£	Lot	£	Lot	£	Lot	£
398	660	472	1,650				
400	2,750	474	275				
401	495	475	935				
402	1,045	479	1,100				
403	770	481	4,400				
404	1,650	483	176,000				
405	5,280	486	16,500				
406	242	487	1,980				
408	4,180	488	990				
414	2,850						
416	30,800						
417	6,050						
420	2,200						
421	2,200						
422	3,520						
423	1,210						
425	4,400						
427	605						
428	3,300						
429	3,300						
431	1,650						
433	6,050						
437	440						
438	1,980						
439	1,540						
440	4,950						
441	770						
442	308						
445	3,850						
447	1,210						
449	6,600						
451	495						
454	4,180						
458	3,300						
459	9,350						
461	3,850						
463	3,080						
464	2,530						
465	352						
469	3,300						
470	3,190						



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